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INSIDE

Guitar

The Magazine You Can Play

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ISSUE 6

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What's Between The Lines Breadline

Riding the success of "Crush 'Em" and "Insomnia," Megadeth was awarded a gold record in January of this year for their latest Capitol release, *Risk*, only four months after it hit stores. Now, with yet another Mainstream Top 10 hit in "Breadline," Megadeth's newest platter appears bound for platinum.

Living up to its title, *Risk* presents Megadeth entering new musical territory, moving away from their signature "thrash" sound and writing material that is more melodically driven. As such, Dave Mustaine and his band maintain their reputation as one of the most innovative and fearless group of musicians to ever step into the metal arena.

THE VERSE AND PRE-CHORUS

The verse in "Breadline" is comprised of an arpeggiated four-measure figure played with slight distortion. Essentially a descending chromatic line, the implied tonality shifts from E major in the first two bars to E minor in the second two bars. These arpeggios can be tricky to play due to the position shifts involved, so try the fingerings in **Fig. 1**. They may at first appear a bit unconventional, but they're the most economical in terms of actual movement.

In the pre-chorus, the E5-G-A5-C arpeggiated chord progression shifts the harmony to a decidedly E minor tonality. The fingerings in this section are much more conventional (and easier) than the verse, and you should have little trouble nailing this part.

THE CHORUS

Holy mega-modulations! The chorus modulates back to an E major tonality, via power chords and major third dyads. For the E5 and A5 power chords, use your index finger on the root note and your pinky on the 5th. Though you would normally use your ring finger here, using the pinky will allow a smooth shift down one fret with your index finger to play the B/D# and E/G# dyads that follow the E5 and A5 chords, respectively. The chorus progression ends with a short Hendrixian lick (Fill 2), which is played one octave higher in the third chorus.

THE SOLOS

For a band known for its fretboard pyrotechnics, the first guitar solo is quite subdued—tasteful, but subdued. This solo features a refreshing use of space and alternative licks

from the metal guitar genre. Using notes exclusively from the E major scale, it's sprinkled with pick scrapes, a descending diatonic line with an open high E drone (à la Van Halen), and *melodic sequencing* (measures 10–12)—the repetition of notes in a similar rhythm but in different octaves. In this case, you can hear the descending sequence of notes A-G#-F# beginning on the "and" of beat 2 in measures 10–12, but it's raised one octave each measure. This is a very effective improvisational tool, and though it is used diatonically in this solo, it works just as effectively in a nondiatonic situation. Many jazz players will use this type of sequencing when "soloing over the changes," especially in arpeggio form.

The outro solo is comprised of notes from the E blues scale in the 12th position (**Fig. 2**). Due to the familiar fingering and moderate tempo, this solo is fairly easy to pull off. The real trick is the rhythm. In the first eight mea-

sures, there's an abundance of quarter-note triplets. Thankfully, the only thing happening melodically in the first four of those measures is an A note repeatedly bent up a full step to B. Work on these measures first to get a feel for the quarter-note triplet rhythm. If you're having trouble counting quarter-note triplets, see **Fig. 3** for a brief lesson. Measures 9–12 introduce a shuffle-like rhythm to the solo. Again, the melody is based on a familiar pattern, so you should be able to really focus in on the rhythm and nail it. Measures 13–14 mark the return of the quarter-note triplet but in conjunction with tremolo picking (again, à la EVH) while ascending the E blues scale. The solo closes with two measures of rapid-fire 16th notes and 16th-note triplets. Here, watch your timing, and be sure that each group of five notes gets one full beat. Top it off with a big pick scrape, and you're good to go. **G**

Fig. 1 Verse Chords

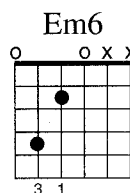
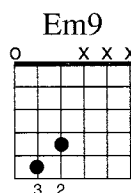
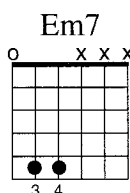
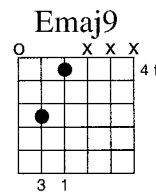
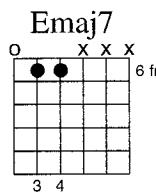
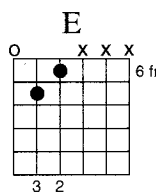
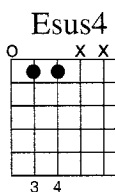


Fig. 2 E Blues Scale

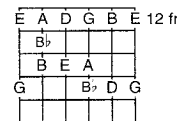
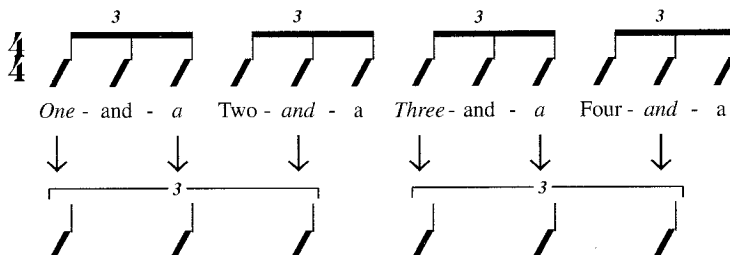


Fig. 3 Quarter-note Triplets



BREADLINE

As Recorded by Megadeth
(From the Capitol Recording RISK)

Transcribed by Jeff Jacobson

Words and Music by Dave Mustaine,
Marty Friedman and Bud Prager

Verse

Moderate Rock ♩ = 126

*Esus4 E Emaj7 Emaj9

1. He ain't got no job.
2. For - got who he is,

Gtr. 1 (slight dist.) Riff A
mf w/phaser
let ring throughout

TAB

*Chord symbols reflect implied tonality.

Em7 Em9 Em6

for - ain't got no smoke.
got got who he was.

End Riff A

Gtr. 1: w/Riff A, 3 times

Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

He ain't got a car.
Used to call the shots, now he life's a joke.
can't con - nect

Esus4 E Emaj7 Emaj9

the dots. Mm, Liv - ing on the skids,
a mov - er and a shak - er,

Em7 Em9 Em6 Esus4 E Emaj7

get - ting thinks the world's just fine.
clos - er to his mak - er. For - got
Low - er than

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Emaj9 Em7 Em9 Em6

what he did, danc - ing on the bread - line.
a head - line, danc - ing on the bread - line.

Pre-Chorus

E5 G A5 C Gtr. 1: w/Riff B, 2 times E5 G A5

You know we'll nev - er find him.

Gtr. 1 Riff B w/dist. End Riff B

0 2 2 0 3 2 0 0 2 2 3 2 0

C E5 G A5 C

Noth - ing to re - mind him. No - where left to

Chorus

E5 G A5 E5 Gtr. 2: w/Fill 1, 3rd time B/D#

find him. Oo, 'bout -
(Oo, 'bout -

Gtr. 1 Rhy. Fig. 1

0 2 2 0 3 2 0 2 0 7 7 7 7 7 7

Fill 1 8va

Gtr. 2

full full full full full full

T 22 22 22 22 22 22

A

B

Breadline

1.

A5 E/G# A5 E5/B A5 E/G# F#5 E6 F#5 A5

to lose his life - line. He's _____ danc-
to lose his life - line.) He's _____ danc-

B5 E5 G5 A5

- ing on the bread - line.
- ing on the bread - line.)

Gtr. 2 (dist.)

Fill 2

End Fill 2

mf full full full

Gtr. 1

End Rhy. Fig. 1

P.M.: -----4

Interlude

*Gtr. 1: w/Riff A
Gtr. 2 tacet

Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

*w/slight dist.

2.

Gtr. 1: w/Rhy. Fig. 1, last 4 meas.

F#5

He's He's look look ing ing for a head line.

Gtr. 2: w/Fill 2, 1st time
Gtr. 2: w/Fill 3, 2nd time

G5

A5

line. line.

Gtr. 1: w/Rhy. Fig. 1, 1st 6 meas.

E5

B/D#

Oo, Oo, sniff sniff

A5

E/G#

A5

E5/B

A5

E/G#

F#5

E6

fing up the white lines. fing up the white lines.

To Coda

E5

He's He's danc ing on the bread line.

Gtr. 2: w/Fill 2

G5

A5

G#5

line. line.) He's danc ing on the bread line.

Gtr. 1

P.M. 2 2 0 0 0 5 5 7 6

Fill 3

Gtr. 2

full full full full

Breadline

Guitar Solo

A5

G#5 A5

Measure 1: Treble clef, key of D major (F#, C#, G#). Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a whole rest. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 2: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 3: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 4: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 5: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a whole rest. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 6: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a whole rest. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 7: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a whole rest. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Measure 8: Treble clef, key of D major. Staff 1 (Guitar Solo) has a whole rest. Staff 2 (Gtr. 2) has a whole rest. Staff 3 (Gtr. 1) has a whole rest. Staff 4 (Bass) has a whole rest.

Breadline

G#5 A5

P.S.

G#5 F#5 A5 8va B5

D.S. al Coda (take 2nd ending)

8va E5/B B5 E5/B B5

full

3

P.M. P.M. P.M.

Breadline

⊕ Coda

Gtr. 1: w/Rhy. Fig. 1, last 2 meas.

G5 A5

line.
line.

Gtr. 2

full full full grad. bend 1/2

18 16 17 15 18 14 17 12 15 12 15

Gtr. 1: w/Rhy. Fig. 1

E5

B/D#

A5

E/G#

A5

Oo, Oo, a - bout to lose his life - line.
a - bout to lose his life - line.)

full full full full full full

12 15 12 15 12 14 12 14 12 12 12 (12)

E5/B

A5

E/G#

F#5

E6

F#5

A5

B5

E5

He's danc - ing on the bread -

full full full full

9 9 11 9 12 12 9 12 11 14 12 15

Outro-Guitar Solo
Gtr. 1: w/Riff B, 8 times
E5 G

*Set to dbl. one octave below fretted pitch.

E5 G A5 C E5 G A5
loco

C E5 G A5 C

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Breadline

E5 G A5 C E5 G A5

Danc - ing on a bread - line.

He for - got, and he ain't got — noth - ing.

Gtr. 2

(sound effects)

P.S.

Gtr. 1

What's Between The Lines Tears in Heaven



The MTV marketing term “unplugged” became a household word by the end of 1992, due largely to the success of Eric Clapton’s *Unplugged* album and his unprecedented sweep at the Grammy Awards following its release. Already a giant in the annals of rock, blues, and pop, Clapton was reintroduced to a new generation by way of his acoustic offerings on the highly visible and influential record. First appearing in the film *Rush*, “Tears in Heaven” is a haunting tribute to his late son, Connor, and finds E.C. in a subdued, atmospheric setting on nylon-string acoustic—quite a departure from his usual blazing, blues-rock electric style. It’s a perfect example of how and why the hat-trick Hall of Famer’s acoustic side resonated with so many old and new fans, and why he remains more viable than ever—a musical legend for the ages.

THE INTRO AND VERSE

The intro to “Tears in Heaven” is anthemic—establishing a plaintive mood and an unforgettable riff in A major heard throughout the tune. Clapton plays it on a nylon-string acoustic guitar with quasi-classical fingerpicking style, which has a warm, personal quality and allows for a variety of articulation and arpeggiation options. The fingerpicking approach enables him to pluck selected tones of chords to create fuller chord sounds, thinner dyads, or single-note passages at will, resulting in a beautiful, multitextured accompaniment based on very simple chord forms.

In the intro and verse, Clapton employs a variety of simple chords decorated with tasty embellishments in the form of hammer-ons, pull-offs, and slides—developing a repeating pattern and procedure pursued during the majority of the song. Master the basic chord shapes first (Fig. 1), and then add the appropriate embellishments. For example, visualize the open A major chord and then see the suspended fourth (D on the 2nd string) as a super-imposition over that form. The same would be true with the suspended 4th Eric uses on the E7 chord (A on the 3rd string). Another important voicing in the tune is the stock first inversion major chord found consistently as E/G# and D/F# in the music, in which your thumb plays the note on the 6th string. The elegant passing tone figure used throughout the piece (in measures 4 and 8 of the verses, and measure 8 of the bridge) is constructed from parallel third dyads (two-note chords) derived from larger major and seventh chords.

THE CHORUS

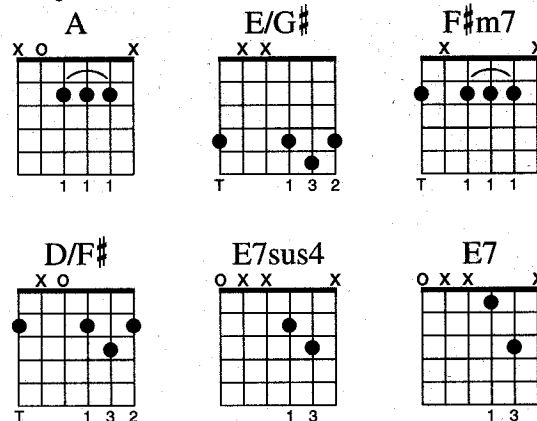
The chorus is more harmonically active, with broader chordal texture than in the previous sections—relying on a consistent, alternating thumb-and-fingers picking pattern. Here, the chords are broken up with a regular bass

note/upper partial pattern until the section rejoins the main thematic riff in measures 7–8.

THE BRIDGE AND INTERLUDE

In the bridge, Eric modulates to a somewhat remote key, G major, for an interesting and expressive musical effect. He alludes to a piece of the main riff’s chord progression in the similar C–G/B–Am sequence (transposed)—maintaining a tight thematic unity within the composition. Clapton varies his fingerpicking approach to include more chordal arpeggiation textures in measures 1, 2, 5, and 6 as a further element of contrast. The interlude, back in the original key of A major, is virtually a direct thematic recall of the intro. □

Fig. 1



TEARS IN HEAVEN

As Recorded by Eric Clapton
(From the Reprise Recording UNPLUGGED)

Transcribed by Troy Nelson

Words and Music by Eric Clapton
and Will Jennings

Intro Slow Ballad ♩ = 78

Gtr. 1 (acous.) *A E/G# F#m A/E

mf w/fingers let ring throughout

*Chord symbols reflect implied tonality. **T = Thumb on ⑥

Verse

A E/G# F#m A/E D/F# A/E

1.,3. Would you know my name _____ if I saw you in heav-
2. Would you hold my hand _____ if I saw you in heav-

E A/E E7 A E/G# F#m A/E

- en? Would it be the same _____
- en? Would ya help me stand _____

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Tears in Heaven

Chorus
F#m

D/F# A/E E A/E E7

if I saw you in heav - en?
if I saw you in heav - en?

I must be strong -
I'll find my way —

Rhy. Fig. 1

C#m/A# A7/E F#7 E/G# F#m/A#

and car - ry on, — 'cause I know -
through night and day, — 'cause I know -

Bm7 E7sus4 A E/G# F#m

I don't be - long — here in heav - en.
I just can't stay — here in heav - en.

To Coda 1.

A/E D/F# E7sus4 E7 A

End Rhy. Fig. 1

Tears in Heaven

2.

D/F# E7sus4 A

T T

3 2 3 2 3 2 3 2 2 2 2 2 0 0 0 0 0 2

Bridge

C Gmaj7/B Am7 D/F# G D/F#

Time can bring ya down, — time can bend your knees. —

T ——— T ——— T

5 3 3 0 1 1 3 3 0 3 3 3 3

3 5 4 0 0 0 2 2 0 0 2 2 2

3 3 5 2 0 0 2 2 3 2 2 2 2

Em7 D/F# G/B C Gmaj7/B Am7 D/F#

Time can break your heart, — have ya beg - gin', please..

T-----1

0 3 3 3 5 3 3 0 1 1 3 3
0 0 2 0 5 4 0 0 0 0 2 2
0 0 2 2 3 3 5 2 0 0 2 2

G D/F# E A/E E7 A Interlude E/G# F#m7

Beg - gin' please.

T

0 3 3 3 0 2 3 0 2 4 6 2 4 0

0 0 2 2 1 2 4

3 2 0 0 0 0 4

Tears in Heaven

A/E D/F# A/E E A/E E7

A E/G# F#m7

D/F# A/E E A/E E7

Chorus

Gtr. 1 w/Rhy. Fig. 1

F#m C#E# A7/E

Be - yond the door — there's peace, I'm sure. —

F#7 G#m F#A# Bm7 E7sus4

And I know — there'll be no more — tears — in heav -

D.S. al Coda

A E/G# F#m A/E D/F# E7sus4 E7 A

- en.

Coda

D/F# E7sus4 E7 A

rit.



Since their stunning self-titled debut in 1980, Iron Maiden have sold close to 30 million albums worldwide, scored several Top 10 metal hits, and enjoyed popularity in more than 25 countries—they even have their own video game! With a discography that boasts several landmark heavy metal albums—*Number of the Beast* (1982) and *Piece of Mind* (1983), among others—Maiden dominated the early/mid-'80s metal scene, influencing bands ranging from Queensrÿche to mock-rockers Spinal Tap (remember “Stonehenge”?). Additionally, Iron Maiden (with a little help from Judas Priest) can also be credited with almost single-handedly making guitar harmonies hip in heavy metal, courtesy of the stellar twin-guitar arrangements created by axemen Dave Murray and Adrian Smith.

Last year, Iron Maiden hit the road to celebrate their 20th anniversary but cut the tour short after Dave Murray broke his fret-hand's pinky finger after falling onstage during a performance in Los Angeles. Since then, the band has been writing and rehearsing new material in Portugal—their favorite vacation spot. Tentatively slated for release in Spring 2000, fans can expect the new Maiden disc to be “a full, in-your-face, metal album,” according to frontman Bruce Dickinson. He also added that, “The music business has been focused for too long around stale pop shit... it's time for a change!”

Until that highly anticipated record hits stores, Maidenheads can content themselves with 1999's double CD *Ed Hunter* (along with its accompanying Maiden-inspired video game). The set features the 20 most popular Maiden tracks of all time as voted by their fans. Originally appearing on their early metal masterpiece, *Piece of Mind*, “The Trooper” finished #2 in the voting and is thus the second track on the *Ed Hunter* disc.

THE INTRO

The first half of this famous intro (the first eight bars) is also used to punctuate the entire tune. Based strictly around the E natural minor scale (E-F-G-A-B-C-D), this repeating two-bar riff revolves around a three-note pattern that is moved down the fretboard in successive whole steps (the distance of two frets). After one unison repetition of the riff, guitarists Dave Murray and Adrian Smith split off and harmonize one another in the next four bars, using a combination of diatonic thirds and fifths to juice up the original figure.

Maintaining their trademark harmonization approach, the signature guitar theme—a repeating two-bar line, complete with harmonized trills—comprises the final 16 measures prior to the first verse. In the instances where trilling occurs (on beats 2 and 4 of every other measure), fret the first note with your index finger, then hammer-on/pull-off as rapidly as possible—within the space of one beat—using the appropriate fret-hand finger.

THE VERSES

In the first half of the first verse, Murray and Smith punctuate Dickinson's vocal phrases with a pair of power chord figures, D5-G5-D5-E5 and D5-G5-D5-C5 [Fig. 1]. By the second half of the first verse, these basic chord patterns are transformed into a palm-muted, “galloping” groove. This trademark Iron Maiden guitar groove is also encountered in classic Maiden tracks like “Run to the Hills” and “Flight of Icarus.” To minimize your chances of derailing this infectious rhythm, try using two consecutive downstrokes, followed by a quick upstroke, then repeat.

Curiously, “The Trooper” features no real chorus. An argument could be made that Bruce Dickinson's verse vocals pack such a mighty melodic hook that the tune doesn't even need one. It could also be said that the harmonized guitar theme preceding each verse functions as a chorus of sorts.

THE SOLOS

In the tradition of most Maiden classics, “The Trooper” sports a pair of guitar solos, performed one right after the other. The first solo features Dave Murray's dazzling guitar work, splattered all over an E minor groove. Though Dave wails primarily in E minor pentatonic at the 12th fret [Fig. 2], he gropes toward the higher frets to briefly unload a stationary pull-off pattern in the latter bars. Then, delivering the *coup de grace*, Dave climaxes his solo with an E natural minor [Fig. 3] lick harmonized a 5th lower by an overdubbed guitar.

Immediately after Dave's solo, Maiden's rhythm section launches into a galloping A minor groove, and Adrian Smith takes over. Smith's solo is a study in A minor positional playing. He kicks it off with a torrent of trilled pitches followed by a descending line drawn largely from the A minor pentatonic scale with added D \flat and E \flat notes in 5th position [Fig. 4]. Smith returns to the trill technique in measures 4–5, this time drawing notes from the A Dorian mode (still in 5th position), conveniently setting up the legato flurry in measure 6. He then works his way up to 12th position for a brief, speedy scalar run based in A natural minor [Fig. 5]. After a whammy bar dive, Smith slides up to 17th position to cap off the solo with several bending licks, working mostly within the A minor pentatonic scale. \square

Fig. 1 Verse Chords

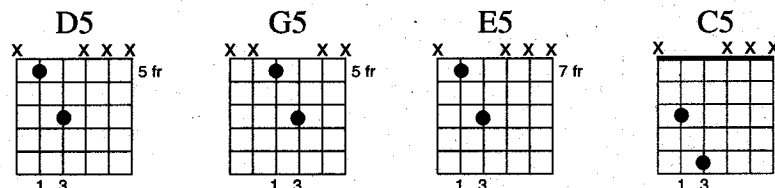


Fig. 2 E Minor Pentatonic Scale

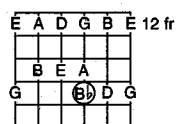


Fig. 3 E Natural Minor Scale

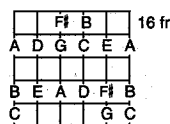


Fig. 4 A Minor Pentatonic Scale with D \flat and E \flat Notes

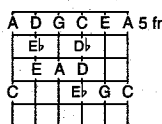
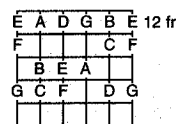


Fig. 5 A Unnatural Minor Scale



THE TROOPER

As Recorded by Iron Maiden
(From the Capitol Recording *PIECE OF MIND*)

Transcribed by Jeff Jacobson

Words and Music by Steve Harris

Intro

Moderately Fast Rock ♩ = 160

Gtrs. 1 & 2 (dist.)

*E5 D5 C5 D5 G5 D5 E5

f **

T
A
B

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7

*Chord symbols reflect overall tonality.
**On D.C., 1st note is tied, not struck.

D5 C5 D5 G5 D5 E5

(7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7

Gtr. 2

D5 C5 D5 G5 D5 E5

(7) 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7

Gtr. 1

(7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7

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The Trooper

D5

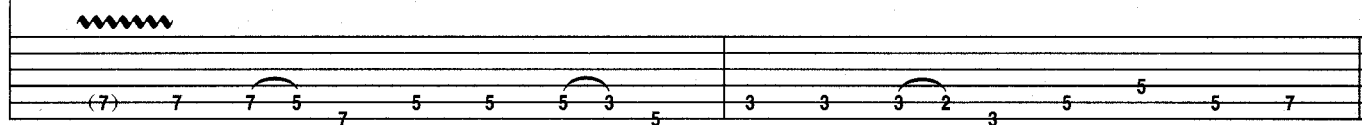
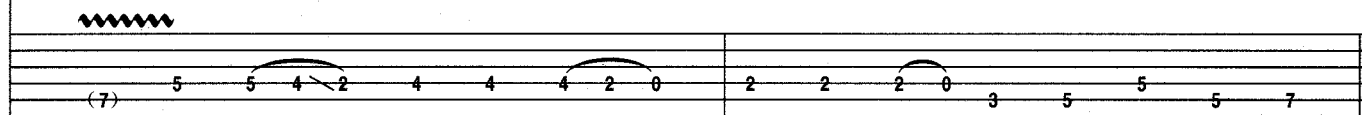
To Coda ⊕ C5

D5

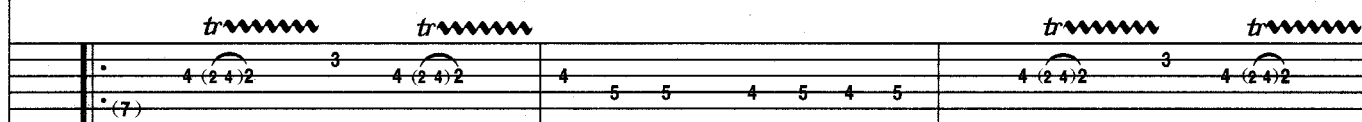
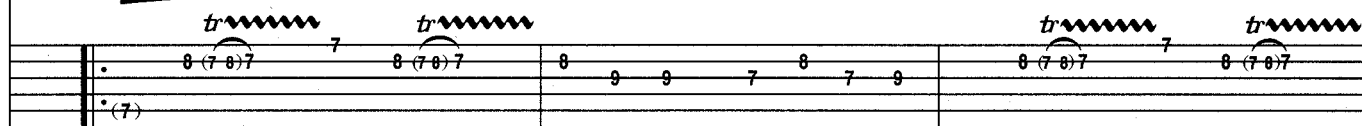
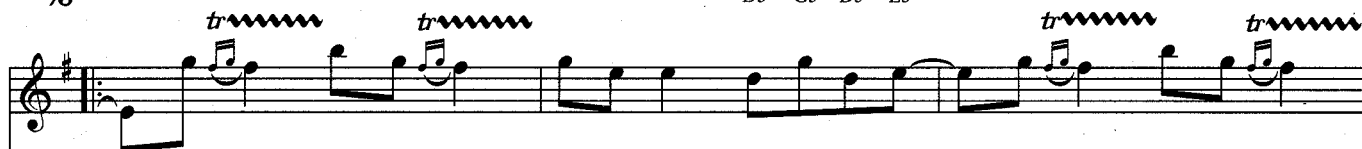
G5

D5

E5

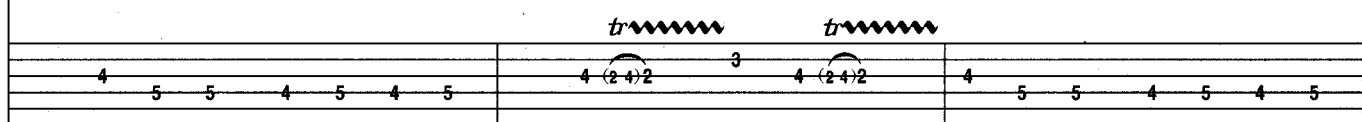
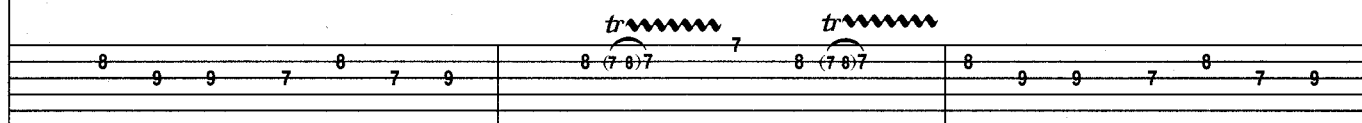


D5 G5 D5 E5



D5 G5 D5 C5

D5 G5 D5 *E5



*D5, 2nd & 3rd times

The Trooper

D5 G5 D5 E5

(9) 8 (7 8) 7 7 8 (7 8) 7 8 9 9 7 8 7 9 8 (7 8) 7 7 8 (7 8) 7

(5) 4 (2 4) 2 3 4 (2 4) 2 4 5 5 4 5 4 5 4 (2 4) 2 3 4 (2 4) 2

D5 G5 D5 E5

8 9 9 7 8 7 9 8 (7 8) 7 7 8 (7 8) 7 8 9 9 7 8 7 9

4 5 5 4 5 4 5 4 (2 4) 2 3 4 (2 4) 2 4 5 5 4 5 4 5

D5 G5 D5 E5

(9) 8 (7 8) 7 7 8 (7 8) 7 8 9 9 7 8 7 9 8 (7 8) 7 7 8 (7 8) 7 8 9 9 7 7 7 9

(5) 4 (2 4) 2 3 4 (2 4) 2 4 5 5 4 5 4 5 4 (2 4) 2 3 4 (2 4) 2 4 5 5 7 7 7 9

*D5, 2nd & 3rd times

*Ties refer to 2nd & 3rd times only.

The Trooper

Verse

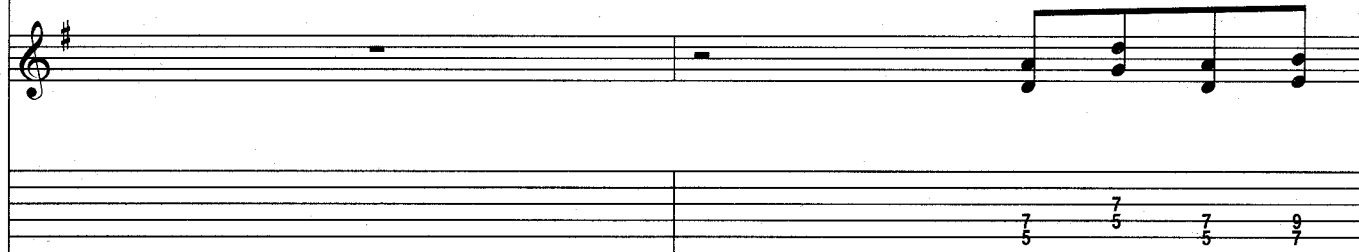

Gtrs. 1 & 2: w/Rhy. Fig. 1, 1 1/2 times, 2nd & 3rd times
E5

D5 G5 D5 E5

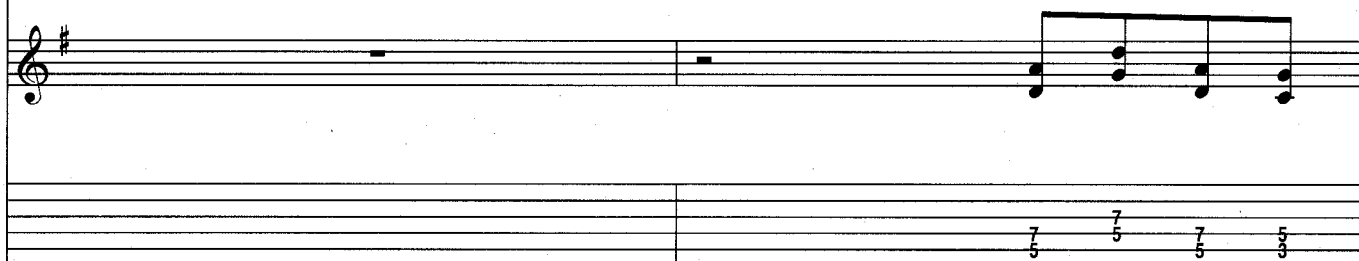


1. You'll take my life but I'll take yours, too. _____
 2. The horse, he sweats with fear; we break to run. _____
 3. We get so close, near e - nough to fight

Gtrs. 1 & 2

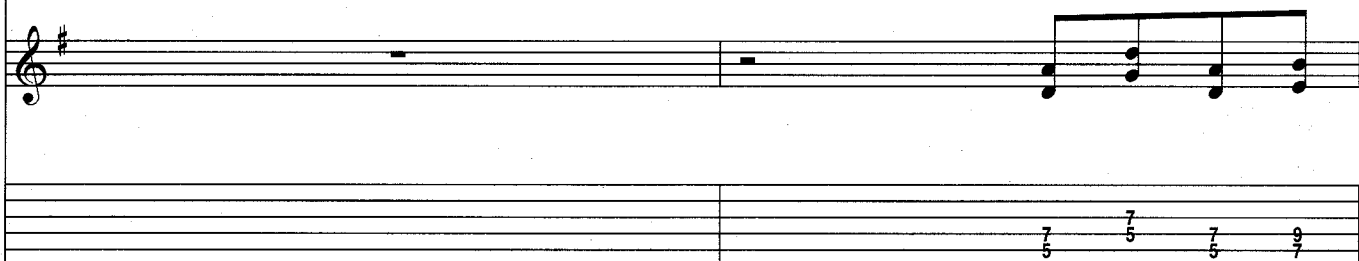
You'll fire your mus - ket but I'll run you through. _____
 The might - y roar of the Rus - sian guns. _____
 when a Rus - sian gets me in his sights. _____



D5 G5 D5 E5



So when you're wait - ing for the next at - tack,
 And as we race to - wards the hu - man wall,
 He pulls the trig - ger and I feel the blow,



The Trooper

you'd bet - ter stand, there's no turn - ing back. _____
 the screams of pain rounds takes my com - rades fall.
 a burst of rounds takes my horse be - low. _____

D5 G5 D5 E5

The bu - gle sounds, the charge _____ be - gins,
 We hur - dle bod - ies that lay on the ground,
 And as I lay there gaz - ing at the sky,

Rhy. Fig. 1

P.M. ----- 4

but on this bat - tle - field no one wins. _____
 and the Rus - sians fire an - oth - er round. _____
 my bod - y's numb and my throat is dry. _____

D5 G5 D5 C5

The smell of ac - rid smoke and hors - es' breath _____
 We get so near yet so _____ far a - way. _____
 And as I lay for - got - ten and a - lone,

End Rhy. Fig. 1

P.M. ----- 4

DS

P.M.

P.M.

P.M.

P.M.

2.

D5 G5 D5 E5 **Guitar Solo**

Guitar Solo

D5

Gtr. 3 (dist.)

D5 G5 D5 E5 D5

f full

15 12 15 (15) 12 15 (15) 12 15

Gtrs. 1 & 2

[illegible][illegible][illegible]

Rhy. Fig. 2

Rhy. Fig. 2

P.M.

9 9 9 9 9 9 9 9 9 0 7 7 7 7 7 7 7 7 7 7 0

The Trooper

The image shows a musical score for 'The Wind' by Gustav Mahler. The vocal line is in G major and features a melodic line with various ornaments and a final flourish. The piano accompaniment is in G major and features a rhythmic pattern of eighth notes and a final flourish.

End Rhy. Fig. 2

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). There is a repeat sign after the D4 note. Following the repeat, the melody continues with: C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half). The piece ends with a double bar line. Below the staff, the text 'P.M.' is written, followed by a dashed line and a vertical line.

Gtrs. 1 & 2: w/Rhy. Fig. 2, 1½ times

E5

D5

B5

Gtr. 3

The musical notation for the 'full' section is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes, grouped into pairs of beamed eighth notes. The notes are: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D

Grtr. 3

C5 8va D5 E5 D5

full 20 20 20 20 20 20

19 20 17 19 20 17 19 20 17

Sva

Gr. 4 (dist.)

The musical score for guitar 4 (distortion) features a melodic line on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, some grouped in triplets, and includes dynamic markings such as *f* (forte) and *Sva*. Below the staff, a fretboard diagram shows fingerings for various frets, including 14, 12, 15, 13, and 16.

The Trooper

B5 C5 D5 A5

Gtr. 3

loco

3

full

full

14 12 12 15 12 15 12 14 (14) 12 14 12 14 (14)

Gtr. 4

The image shows the musical notation for guitar 4 in measures 10 and 11. The staff is in treble clef with a key signature of one sharp (F#). Measure 10 contains a whole rest. Measure 11 contains a whole rest followed by a quarter rest, then a quarter note G4 (first line), and a quarter note A4 (second line). The word "loco" is written above the staff in measure 11. The bottom system shows empty staves for measures 10 and 11, with a fret number "5" and a finger number "8" indicated in measure 11.

Gtrs. 1 & 2

P.M:-----

4 4 4 4 4 4 4 4 4 4 0 5 7 7
2 2 2 2 2 2 2 2 2 2

Gtr. 3 tacet

Gtr. 4

G5

full

7 7 6 5

[illegible]

The Trooper

E5 F5 G5

tr

7 6 7 6 5 3 5 5

(5 7) 5

P.M.

A5 G5

tr

tr

tr

3

full

(5) (5 7) 5 (5 7) 5 5 7 5 7 5 7 8 7 8 7 5 7 10

Rhy. Fig. 3

P.M.

7 7 7 7 7 7 7 7 7 7 0 5 5 5 5 5 5 5 5 5 0

E5 F5 G5

full

full

(10) 10 10 (10) 8 10 (10) 3 12 15 12 12 15 12

End Rhy. Fig. 3

P.M.

2 2 2 2 2 2 2 2 2 2 0 1 5

The Trooper

Gtrs. 1 & 2: w/Rhy. Fig. 3, 1 1/4 times

Gtr. 4

A5

G5

3

full

15 12 12 15 12 15 13 12 13 12 12 (12) 17 15 17 15 17 (17) 9 12

E5

F5

G5

A5

8va

w/bar

full

(12) (12) 17 17 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5

E5

8va

full

(20) (20) 17 20 17 20 20 19 17 20 19 (19)

1 1/2

Gtr. 4

F5

D5

G5

D5

E5

D.S.

8va

19 (19) 17 17 19 (19)

Gtrs. 1 & 2

3 5 5 5 7

Coda

C5

D5

G5

D5

E5

2 2 2 0 3 5 5 5 7

3 3 3 2 3 5 5 5 7

The Trooper

Gtrs. 1 & 2: w/Rhy. Fig. 3, 1 1/4 times

Gtr. 4

A5

G5

3

full

15 12 12 15 12 15 13 12 13 12 12 (12) 17 15 17 15 15 17 (17) 9 12

E5

F5

G5

A5

8va

w/bar

full

(12) (12) 17 17 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5

E5

8va

full

(20) (20) 17 20 17 20 20 19 17 20 1 1/2 19 (19)

Gtr. 4

F5

D5 G5 D5 E5

8va

19 (19) 17 17 19 (19)

Gtrs. 1 & 2

5 5 5 7

Coda

C5

D5 G5 D5 E5

2 2 2 0 3 5 5 5 9

3 3 3 2 3 5 5 5 9

What's Between The Lines

Meet Virginia



San Francisco. The city by the Bay is famous for its hills, trolleys, sourdough bread, the Golden Gate bridge, and trains. Wait a minute. Trains? I meant Train. The Bay Area's latest musical export released their self-titled debut in February 1998, and the first single, "Free," was featured on the Fox hit series "Party of Five." The Train kept a-rollin' with the release of their second single, "Meet Virginia," which featured an extended appearance by model/actress Rebecca Gayheart in the video, and found its way onto television's hit teen series "Dawson's Creek." Only the runaway hit "Smooth," by Santana, kept "Meet Virginia" from reaching #1 on *Billboard's* Adult Top 40, settling instead for an extended stay at #2.

Most recently, the band began preproduction and did some recording for their new album in February. Watch for them to hit the road for a six-week mini-tour in March and April to promote and get feedback on their new material before returning to the studio to complete the album sometime this summer.

THE VERSE

The "meat" of "Meet Virginia" is a pretty standard G-C-Am-D chord progression. The largely 16th-note figure is arpeggiated, but not in a standard pattern, so it may

require some extra time and effort to nail the rhythm. The bass plays an important role in the first eight measures, offering several leading tones to help cement the implied harmony. This is worth mentioning because "Meet Virginia" is one of those tunes that works very well in a solo or duo acoustic setting, so if you play in this type of setting, you might want to try incorporating parts of the bass line into the rhythm guitar part. In fact, the core of the band was created when guitarist Rob Hotchkiss befriended singer Patrick Monahan, and the duo, armed with an acoustic guitar and two strong voices, started playing every café in San Francisco, sometimes two a night. It is easy to see this influence in their songwriting.

At measure 9, Gtr. 2 enters with a simple, single-note riff articulated with volume swells that punctuate the downbeats of beats 1-3 in measures 9-11, with a slight variation in measure 12. The volume swells can be played with either your guitar's volume control or via a volume pedal. This motif is revisited in measures 17-18, leading into the strong chorus.

THE CHORUS

The chorus is a wonderful example of how to take advantage of having two guitar players in your band. The two parts really

complement each other tonally. While Gtr. 1 is playing sustained, open chords (Em-C-Dadd4/9), Gtr. 2 supports the harmony with rhythmically interesting dyads played both as double stops and arpeggiated in the higher register of the neck. Pay close attention to the syncopation that begins in measure 4, continuing to the end of the chorus.

There is one other item that should be highlighted here, and that's the voicing of the Dadd4/9 chord played by Gtr. 1. While the Em and C chords are your ordinary, run-of-the-mill "cowboy" chords, the Dadd4/9 is actually the open C chord shape played at the 3rd fret, with the open G (added 4th) and E (added 9th) strings allowed to ring [Fig. 1]. You may want to try experimenting with open-position chords higher on the neck in conjunction with open strings in your own compositions, as it's a wonderfully creative composition technique.

THE SOLO

While the solo is fairly basic in that it's played entirely in E minor pentatonic at the 12th fret [Fig. 2], copping the fire and intensity exhibited through the use of double stops, open strings, and 16th-note rhythms will require some "letting go" on your part. The solo kicks off with Jimmy Stafford wailing away on double stops for the first three measures, gradually climbing the scale to climax with a series of E unison bends in measures 3-4. After four measures of "climbing up" the scale, measure 5 marks the beginning of the descent. In measures 5-6, we hear more double stops, this time including the open high E string as one of the notes. Whether this was intentional or the result of passionate flailing doesn't matter. What matters is the tenacity with which the line is expressed, so play with abandon and attack hard. Along the same lines, notice the change in dynamic in measure 8, the final measure of the solo. Here, the intensity is attenuated slightly to set up the return to the quirky arpeggiated riff in the interlude. **G**

Fig. 1 Chorus Chords

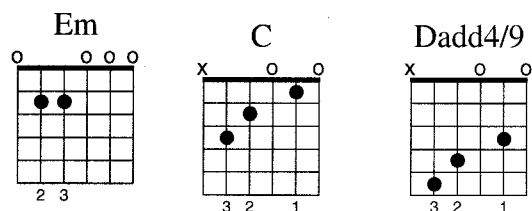
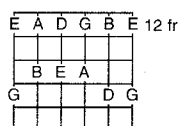


Fig. 2 E Minor Pentatonic Scale



MEET VIRGINIA

As Recorded by Train
(From the Aware/Columbia Recording TRAIN)

Transcribed by Adam Perlmutter

Words and Music by Pat Monahan,
Jimmy Stafford, and Rob Hotchkiss

Verse

Moderately Slow Rock ♩ = 90

*G C Am D

1. She does - n't own a dress, — Her hair — is al - ways mes - sy. You

Gtr. 1 (clean) Riff A End Riff A

mf P.M.

T A B

3 0 0 3 0 3 2 0 2 3 0 2 2 2 2 0 2 0 0 0

*Chord symbols reflect implied tonality.

G C Am D

Gtr. 1: w/Riff A, 5 times

catch her steal - in', she won't con - fess. She's beau - ti - ful. —

G C Am D

Smokes a pack a day. — Wait, — that's me, — but an - y - way.

G C Am D

She does - n't care a thing a - bout that hair. She thinks — I'm beau - ti - ful. —

G C Am D G C Am D

Meet Vir - gin - ia.

Gtr. 2 (clean)

* < mf < < < < < < < < < <

4 5 3 4 5 3 4 5 3 4 5

*vol. swells

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Meet Virginia

Verse

Gtr. 1: w/Riff A, 3 times
Gtr. 2 tacet

G C Am D

2. She nev - er com - pro - mis - es. Loves ba - bies and sur - pris - es. Wears —

G C Am D

— high heels — when she ex - er - cis - es. Ain't that beau - ti - ful? —

G C Am D

Meet Vir - gin - ia.

Gtr. 2

Chorus

Em

C Dadd⁹

Well, — she wants — to { be — the queen —
live — her life —

Riff B

Gtr. 2

w/slight dist.

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

Meet Virginia

Gtr. 1: w/Rhy. Fig. 1, 3 times
Em

and she thinks a - bout her { scene. life.

Gtr. 2

12 12 12 12 12 12 13 12 16

Em

C

Dadd⁴₉

Pulls her hair back as she screams,

15 16 15 16 15 16 15 16 13 12 13 12

To Coda

Em

C

Dadd⁴₉

"I don't real - ly wan - na be the queen."

End Riff B

12 12 12 12 12 12 12 12 12 12 12 12

Meet Virginia

Verse

Gtr. 1: w/Riff A, 4 times
Gtr. 2 tacet

G C Am D

3. Dad - dy wres - tles — al - li - ga - tors. Ma - ma works on car - bu - re - tors.

G C Am D

And broth - er is a fine — me - di - a - tor for the Pres - i - dent. —

G C Am D

Well, here she is — a - gain — on the phone; just — like me, — hates to be a - lone. —

Gtr. 2 Riff C

w/clean tone

G C Am D

— We just like to sit at home and rip on the Pres - i - dent.

End Riff C

Gtr. 1 tacet

G C Am D

Meet Vir - gin - ia. Al - right.

Meet Virginia

Chorus

Gtr. 1: w/Rhy. Fig. 1, 4 times

Gtr. 2: w/Riff B

Em

C

Dadd⁴₉



Em

C

Dadd⁴₉



Em

C

Dadd⁴₉



Em

C

Dadd⁴₉



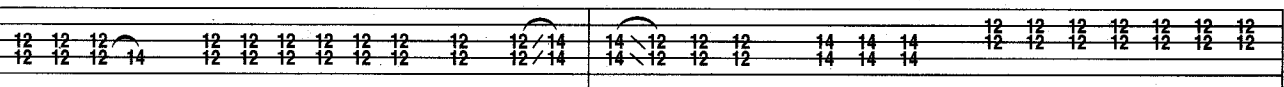
Guitar Solo

w/Voc. ad lib, next 5 meas.

Em

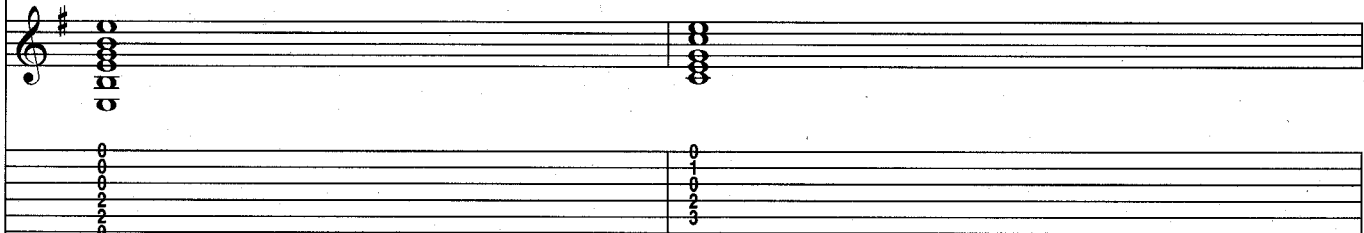
C

Gtr. 3 (dist.)



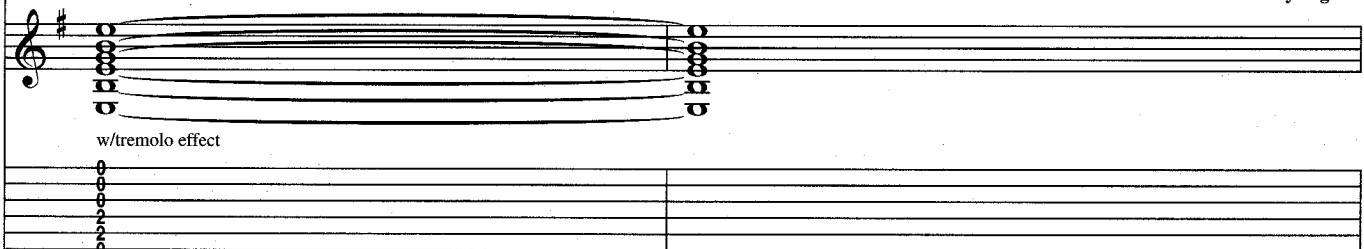
Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2



Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A



Meet Virginia

Gtrs. 1 & 2: w/Rhy. Figs. 2 & 2A, 3 times

Em

C

Gtr. 3

Em

C

Em

C

Interlude

Gtr. 1: w/Riff A, 2 times

Gtr. 2 tacet

Gtr. 3 tacet

G

C

Am

D

Gtr. 2

C

Am

D

Meet Virginia

Verse

Gtr. 1: w/Riff A, 4 times

Gtr. 2 tacet

G

C

Am

D



4. She on - ly drinks cof - fee — at mid - night, when the mo - ment is not —

G

C

Am

D



— right. Her tim - ing is quite — un - u - su - al. —

Gtr. 2: w/Riff C

G

C

Am

D



You see, her con - fi - dence — is trag - ic, but her in - tu - i - tion mag -

G

C

Am

D



- ic, and the shape — of her bod - y, un - u - su - al. —

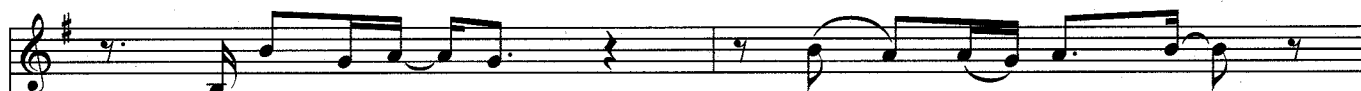
Gtr. 1 tacet

G

C

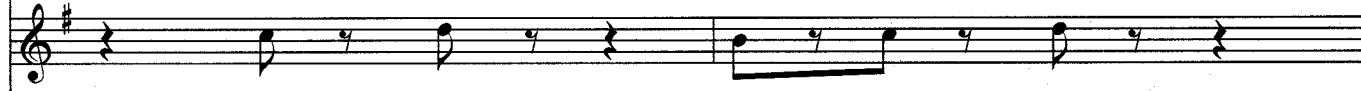
Am

D



Well, meet Vir - gin - ia. I — can't — wait to —

Gtr. 2



5 3 4 5 3

Meet Virginia

G C Am D

meet Vir - gin - ia. Yeah, — yeah. Hey, — hey, hey. —

Gtr. 1

3 3 3 4 2 0 2 2/4

Gtr. 2

w/slight dist.

Chorus

Gtr. 1: w/Rhy. Fig. 1, 2 times

Em

C Dadd⁴

Well, — she wants — to be — the queen, —

Gtr. 2

0 0 0 0 0 2 12

D.S. al Coda

Em C Dadd⁴

— and she thinks — a - bout — her scene.

12 12 12 12 13 12 12

Meet Virginia

♣ Coda

C Dadd⁴₉ Em

ly wan - na be the queen." Ah, I don't real -

Gtr. 1

Gtr. 2

w/tremolo effect

(12/12) 12/12 12/12 12/12 12/12

1., 2. 3.

C Dadd⁴₉ C rit. Dadd⁴₉

ly wan - na be the queen. Ah, ly wan - na live like this.

rit.

rit.

What's Between The Lines

Hot Blooded



Foreigner was a driving force in hard rock and heavy pop throughout the entire world in the late '70s and early to mid-'80s. Along with contemporaries Journey, Loverboy, and Styx, the British-American sextet helped bridge the gap between the classic rock of the '70s and the pop-appeal hard-rock/heavy metal acts of the '80s. With music "cool" enough for the blue-collar rock fan yet radio-friendly enough to access the public at large, Foreigner sold nearly 25 million records and corralled nine Top 10 singles, including their #1 hit "I Want to Know What Love Is" in 1985.

"Hot Blooded," from 1978's *Double Vision*, highlights the roots of Foreigner's success: the complementary two-guitar attack of Mick Jones and Ian McDonald combined with Lou Gramm's gruff vocal demeanor to produce one hot rockin' song.

THE INTRO AND CHORUS

The main riff of "Hot Blooded" is introduced in measures 3-4. It's based on a simple I-IV chord progression with sus4 chord embellishments—a very common rock motif. The chord shapes are given in **Fig. 1** and, as you can see, consist of just two basic shapes simply moved up the neck from 3rd position to 8th position. Pay particular attention to the fingering. To switch from the Gsus4 to G, have your middle finger in place on the 3rd string at the 4th fret, and just lift your pinky off the string. To go from C to Csus4, just do the opposite: Place your pinky on the 3rd string at the 10th fret, in front of your middle finger. Your index and ring fingers will remain stationary in these chord shapes. The same applies when the chorus moves to the V chord (D) at the 10th fret.

THE VERSE

In the verse, the rhythm guitar fuses with the rest of the rhythm section to play chords on "strong" beats in each measure. Within a 4/4 time signature, beats 1 (primary) and 3 (secondary) are considered the strong beats, coinciding with the bass drum and often with any chord changes

that occur, and thus receive the strongest accents.

While you're probably quite familiar with movable power chord shapes, open-position power chords (**Fig. 2**) are a whole new beast. Technically, F#sus2 is not a power chord, but due to its lack of a 3rd interval, it's okay to lump it in for this discussion. This chord is played in the same manner as an open F chord, but your second finger is lifted off the fretboard to allow the open G (suspended 2nd) to ring. Note that the thumb is positioned to play the low F note. It's not actually part of the chord but is played in two quick 16th notes on the "and" of beat 4 preceding each F#sus2 chord. For the C5 chord, finger a normal open C chord, lift your middle finger off of the 4th string, and slightly flatten your ring finger in order to mute the 4th string. Now, for the G5 chord. This is a very common fingering: the middle finger on

the low G (also responsible for muting the 5th string), the ring finger on the D note, 2nd string, and the pinky on the high G note, 1st string. Notice in the transcription, however, that the high G note is not always played. For these occasions, slightly lift your pinky so that the string is no longer in contact with the fret. This will mute the string, allowing the D note on the 2nd string to be the highest-sounding note in the chord as necessary.

THE PRE-CHORUS

The pre-chorus is a straightforward rock 'n' roll power chord section. These are your ordinary, run-of-the-mill power chords (**Fig. 3**), as opposed to the open-position chords used in the verses. Note the double-stop riff in the final measure. Play the double stops at the 10th fret with your ring finger, and the ones at the 7th and 3rd frets with your index finger. **G**

Fig. 1 Intro and Chorus Chords

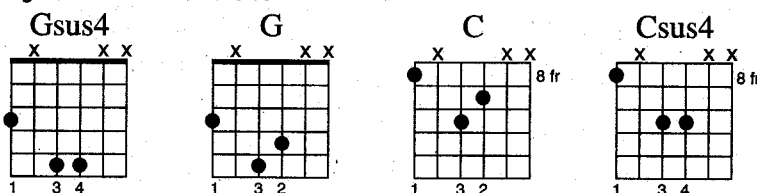


Fig. 2 Verse Chords

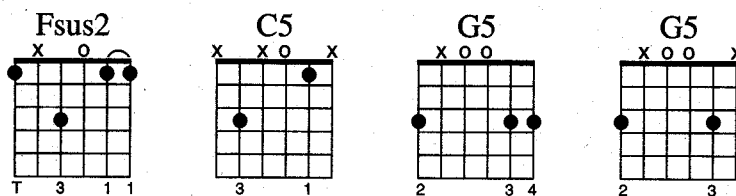
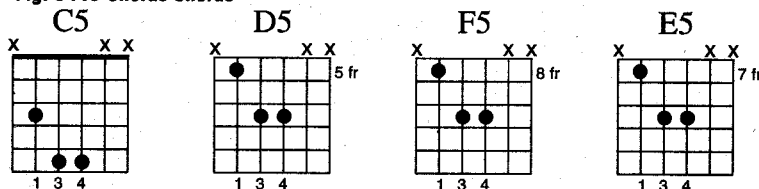


Fig. 3 Pre-Chorus Chords



As Recorded by Foreigner
(From the Atlantic Recording DOUBLE VISION)

*Words and Music by
Mick Jones and Lou Gramm*

Moderate Rock ♩ = 120

§ Verse

Gtr. 2 tacet. 2nd & 3rd times

To Coda \oplus Verse

*T = Thumb on ⑥

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Hot Blooded

Fsus2 C5 G5 F#sus2 C5

1. You don't have to read my mind____
 2. If it feels all right,____

to know what I
 may - be you can

Rhy. Fig. 2 End Rhy. Fig. 2

P.M.:---4 T:---4 P.M.:---4

Gtr. 1: w/Rhy. Fig. 2, 5½ times
 G5 F#sus2 C5

have in mind.____
 stay all night.____

Hon - ey, you ought to know.____
 Should I leave you my

G5 F#sus2 C5 G5

key? Now, you move so fine,
 But you got to give me a sign.

Gtr. 2

2nd time only semi-harm.-----4 full

1/2 1/2 1/2 full

2 (2) 0 2 2 0 2 2 0 3 0 15 (15)

F#sus2 C5 G5 F#sus2 C5

let me lay it on the line.____
 Come on, girl, some kind of sign.

Tell me, I
 are you

1/2

(15) 14 (14) 12 12 3 4

Hot Blooded

Gtr. 2 tacet, 2nd time
G5

Fsus2 C5 G5

wan - na know what you're do - in' af - ter the show. —
hot, ma - ma? You sure look that way to me.

Pre-Chorus

Fsus2 C5 C5 D5 C5 D5 F5 C5

Now it's up old to you. — We can make a se - cret
Are you old e - nough? — Will you be read - y when I

Gtr. 2

2nd time only

1/2 1/2

w/bar full

3/5 3 0 2 (2) (2) 0 3 3 (3)

Gtr. 1

Rhy. Fill 2 End Rhy. Fill 2 Rhy. Fig. 3

1 0 3 1 0 3 5 7 7 5 7 5 10 10 10 10

Gtr. 2 tacet, 2nd time

D5 C5 D5 E5 C5 D5 C5 D5

ren - dez - vous. — Just me and you, —
call your bluff? — Is my tim - ing right? —

Gtr. 1

7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

2nd time, D.S. al Coda

F5 C5 D5 C5 D5 N.C.

I'll show you lov - in' like — you — nev - er knew. — That's why I'm
Did you save your — love — for me to - night? Yeah, I'm

End Rhy. Fig. 3 Rhy. Fill 3 Gtrs. 1 & 2 (dist.) End Rhy. Fill 3

mf

10 10 7 0 0 3 3 0

⊕ Coda

Gtr. 1: w/Rhy. Fig. 2, 7½ times
G5

Gtr. 2

pitch: F

*Refers to harm. note only.

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown in standard staff notation. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into three measures, each with a chord label above it: G5, F#sus2, and C5. The notation includes various guitar-specific techniques such as bends, vibrato, and double stops. Below the staff, there is a tablature line with fret numbers (1-5) and slash marks indicating bends.

Hot Blooded

G5 F#sus2 C5

G5 F#sus2 C5 G5

grad. bend 2 2 1/2 rake --- 4 Harm. * --- 4

*hypothetical fret

Pre-Chorus

Gtr. 1: w/Rhy. Fill 2
F#sus2 C5

Gtr. 1: w/Rhy. Fig. 3
C5 D5 C5 D5

F5

C5

Now it's up to you. — Can we make a se - cret

tr *tr*

1/2 w/bar full

D5 C5 D5 E5 C5 D5 C5 D5

ren - dez - vous? — Oh. — Be - fore we do —

w/bar full

Hot Blooded

F5 C5 D5 C5 D5

you'll have to get a - way — from you know who. —

5 5 3 3 3 5 5 7 5 7 6 7 7 (7) 0

Gtr. 1: w/Rhy. Fill 3
N.C.

Chorus

Gtr. 1: w/Rhy. Fig. 1, 3 times
Gsus4

Well, I'm hot blood - ed,

10 10 15 0 15 15 17 15 17

C Csus4 Gsus4 G

check it and see. — I got a fe - ver of a

(17) (17) 10 10 12 12

C Csus4 Gsus4 G

hun - dred and three. — Come on, ba - by, do you

(12) (12)

Hot Blooded

Gtr. 2 tacet
C Csus4
do more than dance?

Gtr. 1: w/Rhy. Fill 1
Dsus4 D
I'm hot blood - ed, I'm

Outro

Gtr. 1: w/Rhy. Fig. 1, 3 times
Gsus4 G C Csus4
hot blood - ed. (Hot blood - ed.) Ev - er - y night. —

Gsus4 G C Csus4 Gsus4 G
(Hot blood - ed.) You're look - ing so tight. — Now you're
(Hot blood - ed.)

Gtr. 1: w/Rhy. Fill 1
C Csus4 Dsus4 D
driv - ing me wild. — (Hot blood - ed.) I'm so

Begin Fade

Gtr. 1: w/Rhy. Fig. 1, 3 times
Dsus4 D Gsus4 G
hot for you, — child. — (Hot blood - ed.) I'm a

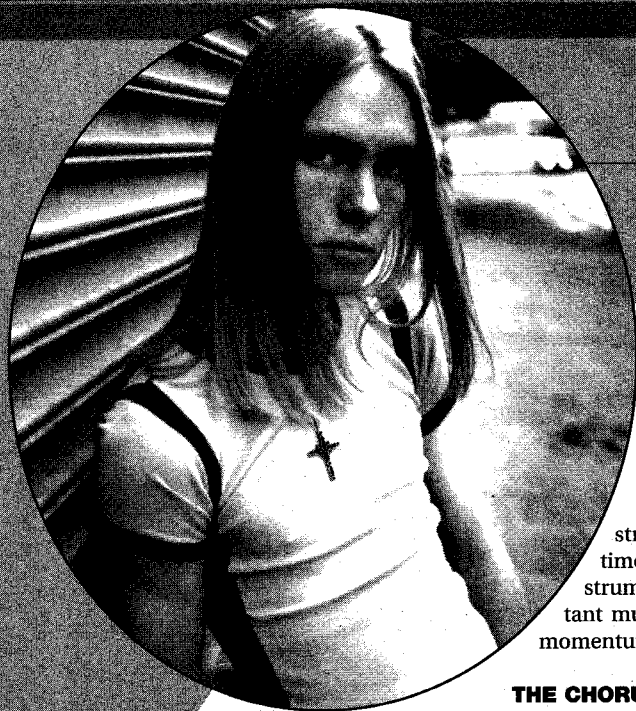
C Csus4 Gsus4 G
lit - tle bit high. — (Hot blood - ed.) You're a

C Csus4 Gsus4 G
lit - tle bit — shy. — (Hot blood - ed.) You're

Gtr. 1: w/Rhy. Fill 1
C Csus4 Dsus4 D
mak - ing me sing — (Hot blood - ed.) for your

Dsus4 D Gtr. 1: w/Rhy. Fig. 1 Gsus4 G C Csus4
sweet, sweet thing. — (Hot blood - ed.) Did you hear what I say? —

Fade Out



What's Between The Lines

Last Goodbye

strings ringing open. Take the time to work out the syncopated strumming pattern and the important muted string attacks, which add momentum to the groove.

on the G string and a tasty single-string fill in measure 6. In the last measure of the chorus, all three guitars team up for a "hook" line that closely follows Noah Hunt's vocal melody.

THE CHORUS

At the chorus, Gtrs. 2 and 3 switch to mostly barre chord voicings [Fig. 2] played with a slightly different strumming pattern. Gtr. 4 (only present during the choruses) plays a stripped-down version of these voicings on the upper strings, adding a few hammer-on and pull-off embellishments

THE BRIDGE

Although the bridge follows a different progression, no new chords are introduced. The main permutation occurs when Gtrs. 2 and 3 shift gears rhythmically in measures 1, 2, 5, and 6, strumming an A barre chord with a simple eighth-note pattern.

Trying his hand at the more sensitive side of rock, Kenny Wayne Shepherd comes out a winner with "Last Goodbye," a poignant, Southern rock flavored ballad from his latest CD, *Live On*. Beautiful in its simplicity yet powerful in delivery, the bittersweet song draws out a soul-stirring performance from the young blues-rock guitarist. Eschewing any unnecessary displays of physical chops, KWS instead goes for the perfect set of notes in each lick, solo, and strategically placed fill.

THE CAPO

Three out of the four guitars that Kenny plays on "Last Goodbye" are capoed at the 3rd fret—rhythm Gtrs. 2 and 3 (electric and acoustic, respectively), and Gtr. 4, which supplies some chordal fills. As you follow along in the transcription, remember that the chord names in parentheses correspond to the capoed guitars, while the chords above them reflect their actual tonality. Don't let the notation for these guitars confuse you. It is written as if the capoed 3rd fret is the "0" fret—or nut.

THE INTRO, VERSE, AND INTERLUDE PROGRESSION

The intro, verses, and interlude sections are all propelled by a sparkling, two-measure E-F#m11-G#m(add#6) chord progression [Fig. 1] played in unison by Gtrs. 2 and 3. Notice that the unique F#m11 and G#m(add#6) chords are simply shells—or partial voicings—of standard F#m and G#m barre chords, with the high E and B

Fig. 1 Main Riff Chord Voicings

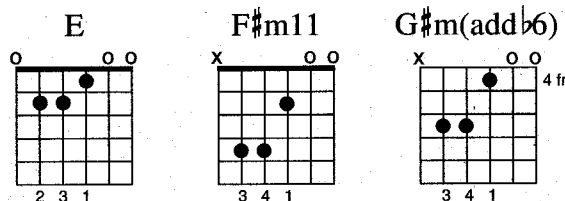


Fig. 2 Chorus Chords

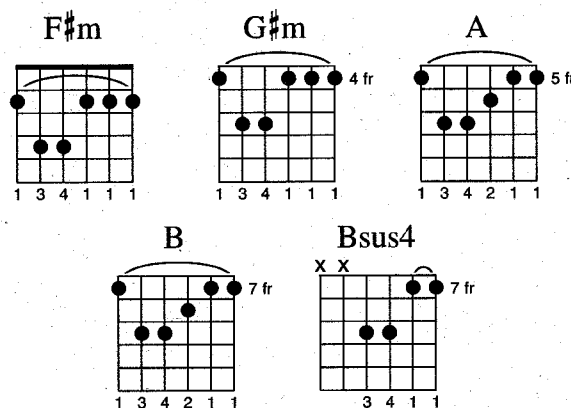
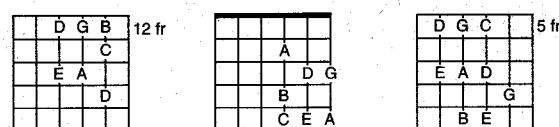


Fig. 3 G Major Pentatonic (Add4) Scale Patterns



THE LEADWORK

Kenny Wayne Shepherd turns on the charm in "Last Goodbye," sprinkling clean-toned, heartfelt fills throughout the entire arrangement (Gtr. 1). He fashions most of these licks from the G major pentatonic add4 scale (G-A-B-C-D-E), using only a handful of notes at a time. (Keep in mind that the tonic E chord played by the capoed guitars is actually a G chord in tonality.) Check out Fig. 3 for some of the "economic" patterns he draws from.

Midway through the bridge section, Kenny kicks in the distortion and swells into a sustained high D note. This segues to the guitar solo where, even though the progression is clearly major in tonality (I-ii-iii-ii), he gravitates more toward the G blues scale (G-B-C-D-D-F) rather than G major pentatonic. By playing just the right notes at the right time, he proves his choices to be good ones, helping him to match the power of the band in this dynamic section.

After ending the solo on a sustained G note that fades into glorious feedback, Kenny returns to a clean tone and more G major licks for the remainder of the song. **G**

LAST GOODBYE

As Recorded by Kenny Wayne Shepherd Band
(From the Giant/Reprise Recording LIVE ON)

Transcribed by Jeff Jacobson

Words and Music by Tia Sillers,
Mark Selby and Kenny Wayne Shepherd

Gtrs. 2, 3 & 4: Capo III

Intro

Moderately Slow ♩ = 76

Gtr. 1 (elec.)

G
**(E)

Am11
(F#m11)

mf
w/clean tone

T	12	12	14	15	14	12	14	12
A	12	12	14	15	14	12	14	12
B	12	12	14	15	14	12	14	12

*Gtrs. 2 & 3

Rhy. Fig. 1

mf

T	0	0	X	X	0	0	0	X	X
A	0	0	X	X	0	0	0	X	X
B	0	0	X	X	0	0	0	X	X

*Gtr. 2: elec. w/clean tone; Gtr. 3: acous.

**Symbols in parentheses represent chord names respective to capoed gtr.
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

Bm(addb6)
(G#m(addb6))

Am11
(F#m11)

Gtr. 2 & 3 w/Rhy. Fig. 1

G
(E)

Am11
(F#m11)

Bm(addb6)
(G#m(addb6))

Am11
(F#m11)

Oo, hoo, hoo, yeah.

12	13	12	13	12	12	12	12	3	5	3	4	5	4	2	5/7
----	----	----	----	----	----	----	----	---	---	---	---	---	---	---	-----

End Rhy. Fig. 1

0	0	0	X	X	0	0	0	0	0	X	X
0	0	0	X	X	0	0	0	0	0	X	X
0	0	0	X	X	0	0	0	0	0	X	X

Last Goodbye

Verse

Gtrs. 2 & 3: w/Rhy. Fig. 1, 4 times

G
(E)

Am11
(F#m11)

Bm(add6)
(G#m(add6))

Am11
(F#m11)

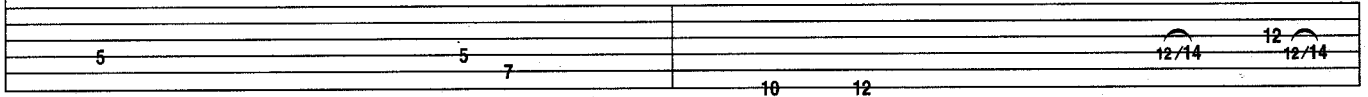


1. Long be - fore your rust - ed chains, — bust - ed walls, and barbed - wire cage —

Gtr. 1



mp



G
(E)

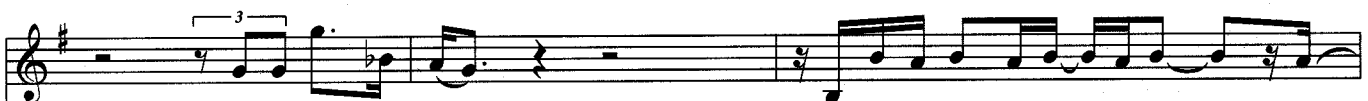
Am11
(F#m11)

Bm(add6)
(G#m(add6))

Am11
(F#m11)

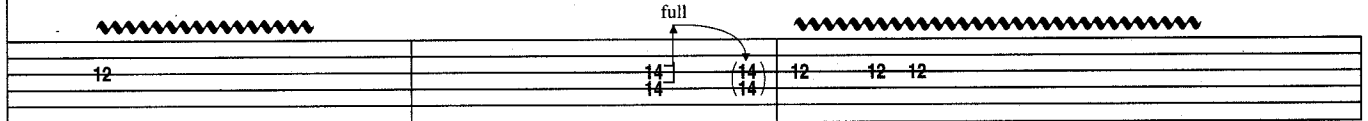
G
(E)

Am11
(F#m11)



tried to hold me down. —

And time was just a fist — of change — tossed —



Bm(add6)
(G#m(add6))

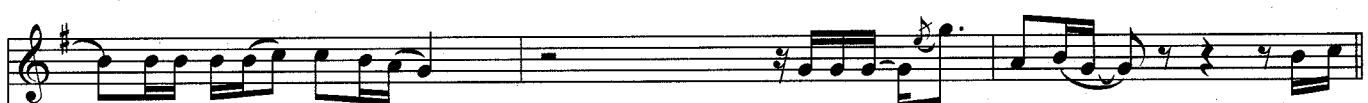
Am11
(F#m11)

G
(E)

Am11
(F#m11)

Gtr. 1 tacet
Bm(add6)
(G#m(add6))

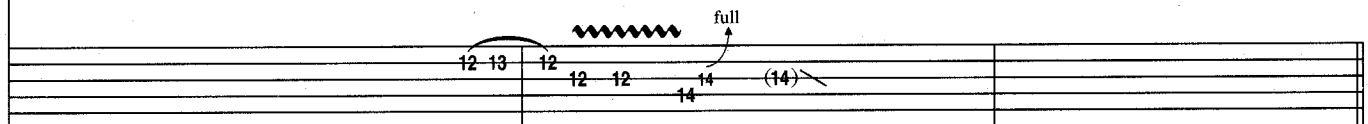
Am11
(F#m11)



— in the wa - ter — just in case —

you ev - er — came a - round. —

I could



Last Goodbye

Chorus

Gtr. 1: w/Fill 1, 2nd time

G

(E)

Am
(F#m)

Bm
(G#m)

C
(A)

lose my self, I could curse like hell. But I've

Gtr. 4 (clean) *mf*

Gtrs. 2 & 3

G
(E)

Am
(F#m)

Bm
(G#m)

G
(A)

lost the will to e - ven - try. If you

Fill 1

Gtr. 1

T		12 13	12	(12)	12 13 12	12	(12)
A	(5)	(5)					
B							

Last Goodbye

G (E) Am (F#m) Bm (G#m) C (A)

ev - er ——— doubt, ——— lis - ten to the ——— sound. ——— No ——— lies. —

0 0 2 2 2 2 4 4 4 4 5 5 7 7 9 9 9 9 9 9

D (B) Dsus4 (Bsus4) D (B) N.C. To Coda 2 ☺ To Coda 1 ☺

No, ——— no, no. This is ——— my last good - bye. ———

Gtr. 1

mf full

12/14 12 14 (14)

7 7 7 7 7 7 7 7 7 7 0 2 0 0 1 1/2 4 2 4 4/6

Gtr. 4

Gtrs. 2 & 3

7 7 7 7 7 7 7 7 7 7 0 2 0 0 1 1/2 4 2 4 4/6

Last Goodbye

Interlude

Gtrs. 2 & 3: w/Rhy. Fig. 1, 1½ times

Gtr. 4 tacet

G
(E)

Am11
(F#m11)

Bm(addb6)
(G#m(addb6))

Am11
(F#m11)

Gtrs. 2 & 3: w/Rhy. Fill 1

G
(E)

Am11
(F#m11)

Bm(addb6)
(G#m(addb6))

Am11
(F#m11)

Verse

Gtr. 1 tacet

Gtrs. 2 & 3: w/Rhy. Fig. 1, 4 times

G
(E)

Am11
(F#m11)

Bm(addb6)
(G#m(addb6))

Am11
(F#m11)

2. But par - don me if I ap - pear

to see be - yond the now and here

G
(E)

Am11
(F#m11)

Bm(addb6)
(G#m(addb6))

Am11
(F#m11)

to try to save my - self.

Rhy. Fill 1

Gtrs. 2 & 3

Last Goodbye

G (E) Am11 (F#m11) Bm(add6) (G#m(add6)) Am11 (F#m11)

I'm not the kind to pin the blame, but I can't take more of the same,

G (E) Am11 (F#m11) Bm(add6) (G#m(add6)) Am11 (F#m11) *D.S. al Coda 1*

liv - ing on your shelf. I could

⊕ Coda 1

Interlude

Gtrs. 2 & 3: w/Rhy. Fig. 1

Gtr. 4 tacet

G

(E)

Am11

(F#m11)

Bm(add6)

(G#m(add6))

Am11

(F#m11)

Oo, hoo, oo, yeah. Oh.

Gtr. 1

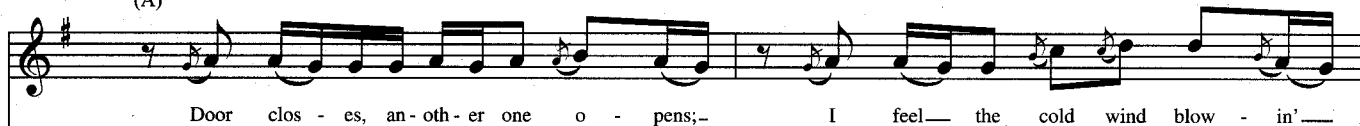
Last Goodbye

Bridge

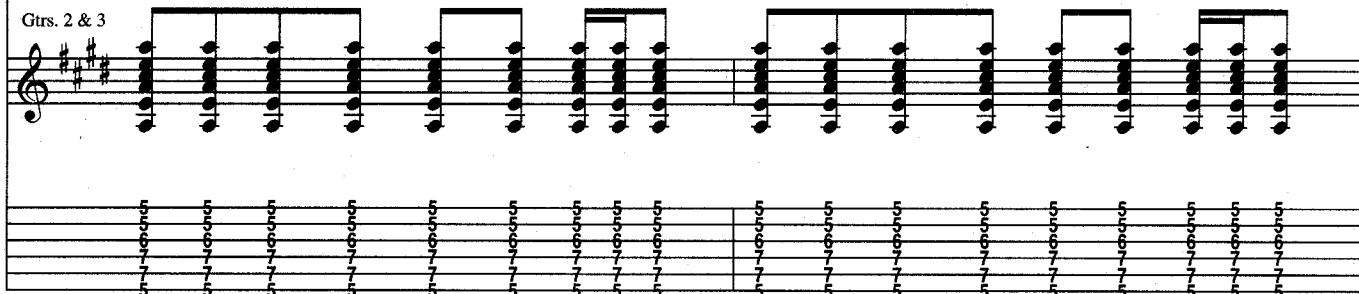
Gtr. 1 tacet

C

(A)



Gtrs. 2 & 3



G
(E)

Am
(F#m)

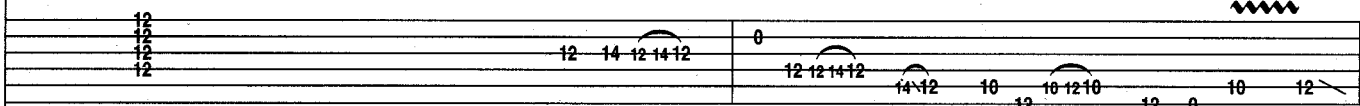
G
(E)

Am
(F#m)

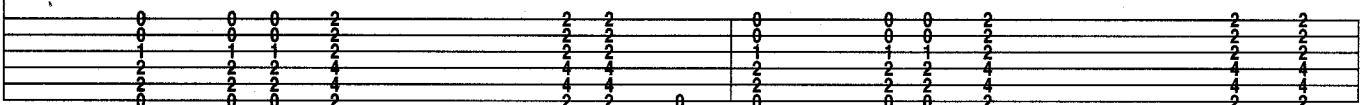


Gtr. 1

Harm.

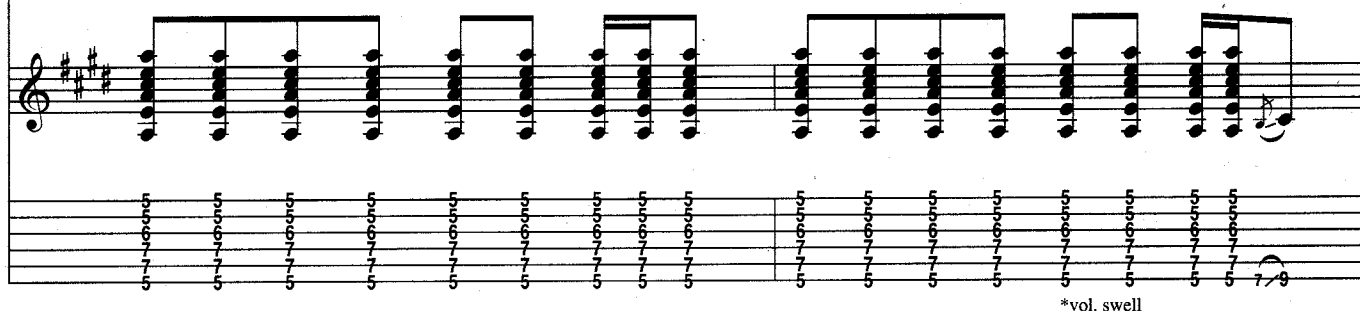
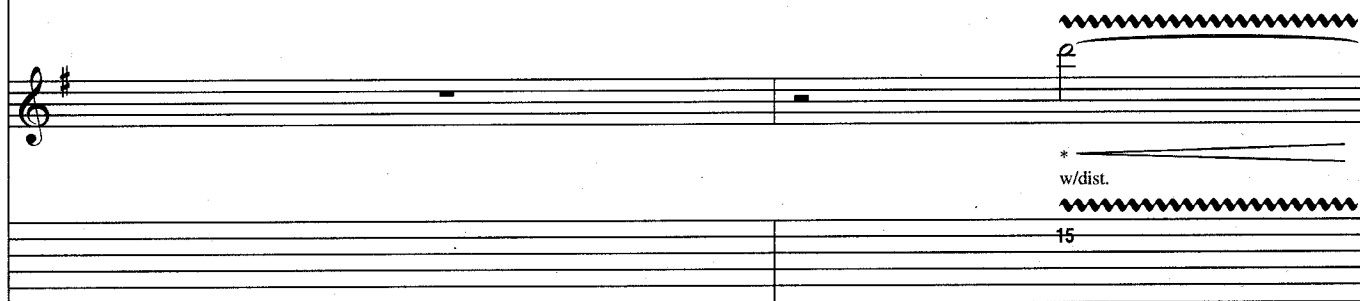


Gtrs. 2 & 3



Last Goodbye

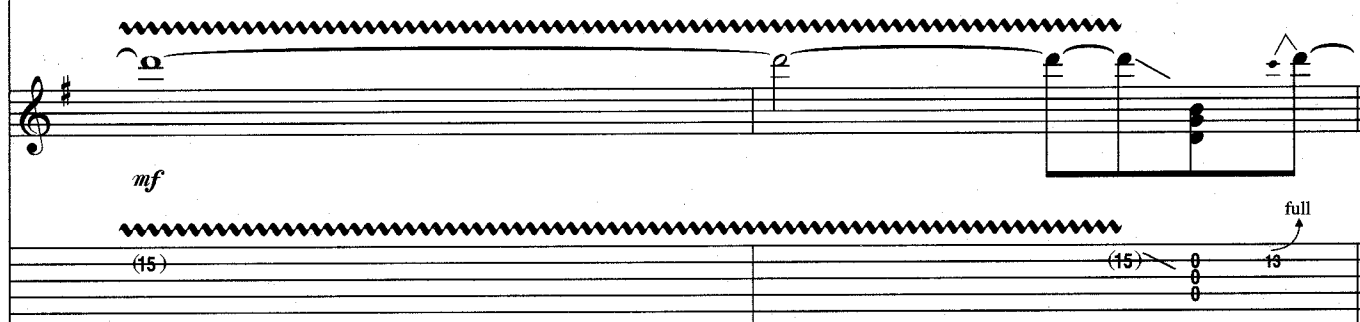
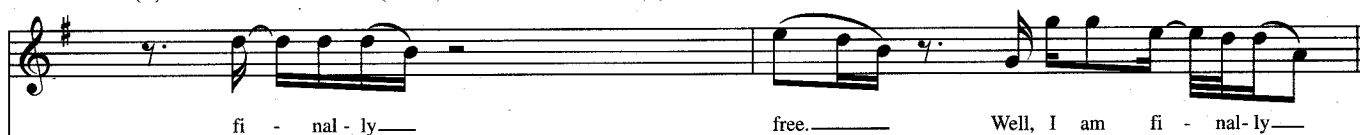
C
(A)



D
(B)

Dsus4
(Bsus4)

D
(B)



Last Goodbye

Guitar Solo

Gtrs. 2 & 3: w/Rhy. Fig. 1, 3½ times

G
(E)

Am11
(F♯m11)

Bm(add6)
(G♯m(add6))

Am11
(F♯m11)

free. —

Gtr. 1

G
(E)

Am11
(F♯m11)

Bm(add6)
(G♯m(add6))

Am11
(F♯m11)

G
(E)

Am11
(F♯m11)

Bm(add6)
(G♯m(add6))

Am11
(F♯m11)

G
(E)

Am11
(F♯m11)

Gtrs. 2 & 3: w/Rhy. Fill 1

Bm(add6)
(G♯m(add6))

Am11
(F♯m11)

8va

loco

Last Goodbye

Verse

Gtrs. 2 & 3: w/Rhy. Fig. 1, 4 times

G (E) Am11 (F#m11) Bm(addb6) (G#m(addb6)) Am11 (F#m11)

3. Long be - fore your rust - ed chains, — bust - ed walls, and barbed - wire cage —

8va

fdbk. dim.

3 5 (5)

G (E) Am11 (F#m11) Bm(addb6) (G#m(addb6)) Am11 (F#m11)

tried to hold me down. —

8va

loco

mp

clean tone

3 5 3 4 5 4 5

(5)

G (E) Am11 (F#m11) Bm(addb6) (G#m(addb6)) Am11 (F#m11)

And time was just a fist — of change — tossed — in the wa - ter — just — in case —

(5) 4 5 3 3

D.S. al Coda 2

G (E) Am11 (F#m11) Bm(addb6) (G#m(addb6)) Am11 (F#m11)

you ev - er — came a - round. — I could

4 5 4 5 3 5 7 5

Last Goodbye

⊕ Coda 2

N.C. Gtr. 4 tacet G (E) Am11 (F#m11)

This is my last good - bye.

Gtr. 1

full 1/2

Gtrs. 2, 3 & 4

Gtrs. 2 & 3

N.C. G (E) Am11 (F#m11)

This is my last good - bye. Yes, it is.

full

Last Goodbye

$$\begin{array}{c} \text{Bm}(\text{addb6}) \\ (\text{G}\sharp\text{m}(\text{addb6})) \end{array}$$

Am11
(F#m11)

N.C.

Yes, it is.

8va

1/2

full

1/4

rit.

rit.

0 0 0 X X 0 0 0 0 0 X X 0 2 0 0 0 2 4 2 4 6

4 4 4 X X 4 4 4 4 4 X X 1 1 2 4 2 4 6

6 6 6 X X 4 4 4 4 4 X X

Gtr. 4

G
(E)

Harm.

12

Gtrs. 2 & 3

4/4

What's Between The Lines Full House



each), the band plays the head again and vamps out on the intro.

THE SOLO

Wes treated the audience to three choruses of solos in "Full House" that night in 1962. Each is beautifully executed and distinctly different from the other. The first chorus is more melodic than lick-oriented and finds Wes favoring the F Dorian mode (F-G-A \flat -B \flat -C-D-E \flat) for the Fm9 and B \flat 13#11 changes. He shapes many of his phrases around the second note of the scale (G), a very hip choice as it is the 9th of the Fm chord and the 13th of the B \flat chord. Check out how smoothly he navigates the modulations in measures 33-40, relying heavily on key center scales (A \flat major, G \flat major, and F minor) to outline the changes.

The second chorus is marked with bluesy repetition, unison bends, and rhythmic motifs that cross several bar lines. Toward the end, Wes plays a variation on the main theme, which drummer Jimmy Cobb hears immediately, accenting the rhythms with his snare.

Serving as a climax, the third chorus features an exciting display of Wes Montgomery's trademark octave lines. Often imitated but seldom replicated, the

master exhibited an amazing ability to play these as fluidly as he did his single-note lines. If the art of jazz soloing is new to you, "thumb-brushed" octaves could actually be a great place to start. It mellows your tone, forces you to slow down to really think about what you're playing, keeps you from bending strings (traditionally a jazz no-no), and helps you to develop the art of sliding into notes (a typical jazz nuance).

THE COMPING

During the saxophone and piano solos, Wes comps quietly but assertively, using partial chord voicings like the ones in Fig. 1. Notice that the register of the voicings doesn't fight with the upright bass frequencies, and their stripped-down quality allows plenty of sonic space for the piano chords. ☐

Next to Django Reinhardt and Charlie Christian, Wes Montgomery is probably the most influential jazz guitarist of all time. Emerging onto the jazz scene in 1959 at the mature age of 34, he quickly earned the reputation of being the first new voice in jazz guitar since Christian himself. Although his career started in 1948 with a two-year stint in Lionel Hampton's band, Wes spent the '50s in relative obscurity until being discovered by Cannonball Adderly in 1959. A brief but prolific career ensued until his untimely death in 1968 from a heart attack.

His sumptuous tone (Wes picked exclusively with his thumb), trademark octave lines, superbly crafted solos, and breathtaking chord melodies have influenced countless guitarists in all styles from George Benson and Pat Metheny to Jimi Hendrix and Jeff Beck. "Full House," the title track from the 1962 album recorded live at Tsubo in Berkeley, Calif. captures Wes in a straight-ahead jazz blowing fest with a red-hot ensemble—bassist Paul Chambers, saxophonist Johnny Griffin, pianist Wynton Kelly, and drummer Jimmy Cobb.

THE HEAD AND THE FORM

"Full House" is a jazz waltz in the key of F minor with a 16-bar intro and a 56-bar head, or melody. When learning the head of any jazz tune, it's best to take it in small segments, so first be aware that the intro (rehearsal letter A) is basically an eight-bar section that repeats. The syncopated rhythms can be difficult at first, but seeing the melody as merely F

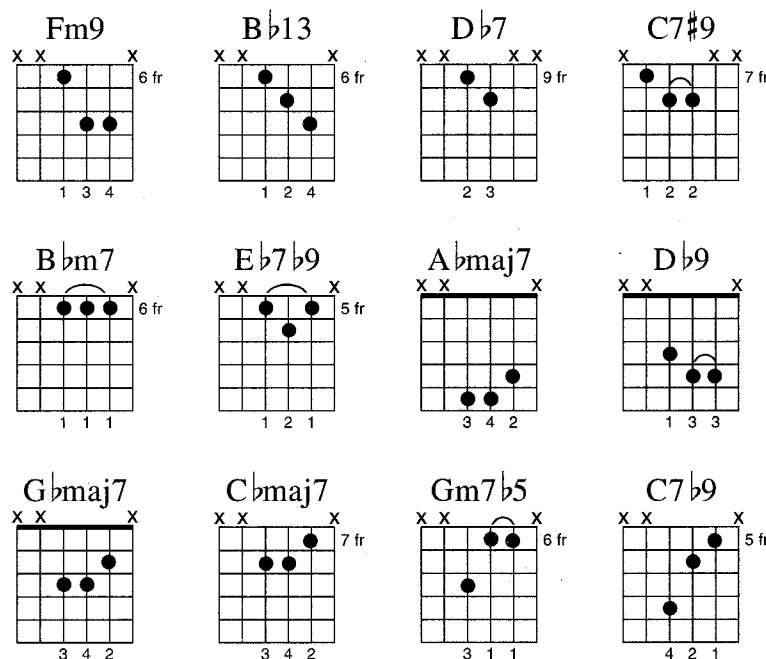
minor pentatonic with an added 9th should help to simplify things.

Section B is a 16-bar section that also repeats. Here, the melody is very "guitar-friendly," again staying almost exclusively within the F minor pentatonic scale. Keep in mind that in a jazz waltz, it's hip to accent the "and" of beat 1 in as many measures as possible, but watch out for the C7#9 chord stab that occurs on the downbeat of beat 2 in measure 8.

Section C is a short eight-bar section with a pretty melody that follows three modulating key centers (ii-V-I in A \flat , V-I-IV in G \flat , and ii-V in F minor). Section D is a repeat of the main 16-bar melody.

Not to be confused with the section heading letters, the formula for the head is a common one: A-A-B-A, with an intro. The solos are played over the entire form, excluding the intro. After the solos (Wes takes three, Griffin and Kelly take two

Fig. 1



FULL HOUSE

As Recorded by Wes Montgomery
(From the Riverside Recording FULL HOUSE)

Transcribed by Adam Perlmutter

Music by John L. (Wes) Montgomery

A

Intro

Fast Jazz Waltz ♩ = 188 (♩ = $\frac{3}{4}$)

Gtr. 1 (clean)

*Fm9

Measures 1-4 of the Intro. The guitar part is in 3/4 time, key of F minor. Measure 1 starts with a half note F (5) and a quarter note A (4). Measure 2 has a half note G (6) and a quarter note F (5). Measure 3 has a half note E (4) and a quarter note D (3). Measure 4 has a half note C (2) and a quarter note B (1). The bass line consists of a single note F (5) in each measure. The dynamic is marked *mf*.

*Chord symbols reflect overall tonality.

Measures 5-8 of the Intro. Measure 5 has a half note B (1) and a quarter note A (4). Measure 6 has a half note G (6) and a quarter note F (5). Measure 7 has a half note E (4) and a quarter note D (3). Measure 8 has a half note C (2) and a quarter note B (1). The bass line consists of a single note F (5) in each measure. The dynamic is marked *mf*. The section ends with a double bar line.

B

Fm9

Gm9

A♭maj9

Gm9

Fm9

Measures 1-5 of section B. The guitar part is in 3/4 time, key of F minor. Measure 1 has a half note F (5) and a quarter note A (4). Measure 2 has a half note G (6) and a quarter note F (5). Measure 3 has a half note E (4) and a quarter note D (3). Measure 4 has a half note C (2) and a quarter note B (1). Measure 5 has a half note F (5) and a quarter note A (4). The bass line consists of a single note F (5) in each measure.

Gm9

Fm9

C7#9

Fm9

Gm9

Measures 6-10 of section B. Measure 6 has a half note F (5) and a quarter note A (4). Measure 7 has a half note G (6) and a quarter note F (5). Measure 8 has a half note E (4) and a quarter note D (3). Measure 9 has a half note C (2) and a quarter note B (1). Measure 10 has a half note F (5) and a quarter note A (4). The bass line consists of a single note F (5) in each measure.

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Full House

Abmaj9 Gm9 Fm9 Gm9 Abmaj9

1. Fm9 2. Fm9 Bbm9 Eb13 Abmaj9

Db7 Gbmaj9 Cbmaj9 Gmin7b5 C7b9(#11)

D Fm9 Gm9 Abmaj7 Gm9 Fm9

Gm9 Fm9 C7#9 Fm9 Gm9

Abmaj9 Gm9 Fm9 Gm9 Fm9 To Coda

Full House

E Guitar Solo

Fm9 Bb13#11 Fm9 Bb13#11

Fm9 Bb13#11 Db9 C7#9 Fm9

Bb13#11 Fm9 Bb13#11 Fm9 Bb13#11

Db7 C7#9 Fm9 Bb13#11 Fm9

Bb13#11 Fm9 Bb13#11 Db11 C7#9

Fm9 Bb13 Fm9 Bb13#11 Fm9

Full House

Bb13 Db13 C7#9 Fm9 Bbm9 Eb13b9

Abmaj9 Db9 Gbmaj7 Cbmaj9 Gm7b5

C7#9 Fm9 Bb13 Fm9 Bb13#11

Fm9 Bb13#11 Db13 C7#9 Fm9

Bb13#11 Fm9 Bb13 Fm9 Bb13#11

Db7 C7b9 Fm9 Bb13#11 Fm9

Full House

Bb13#11 Fm9 Bb13#11 Db11 C13

Fm9 Bb13#11 Fm9 Bb13 Fm9

Bb13#11 Db9 C7#9 Fm9 Bb13#11

Fm9 Bb13#11 Fm9 Bb13#11 Db13

C13 Fm9 Bb13#11 Fm9 Bb13#11

Fm9 Bb13#11 Db13 C13 Fm9 Bbm7

Eb7b9 Abmaj7 Db9 Gbmaj7 Cbmaj7

Gm7b5 C7#9 Fm9 Bb13#11 Fm9

Bb13#11 Fm9 Bb13#11 Db13 C13

Fm9 Bb13#11 Fm9 Bb13#11 Fm9

Full House

Bb13 Db13 C13#9 Fm9 Bb13#11

Fm9 Bb13 Fm9 Bb13 Db7

C7 Fm9 Bb13 Fm9 Bb13

Fm9 Bb13 Db13 C7 Fm9

Bb13#11 Fm9 Bb13 Fm9 Bb13#11

Full House

Chord progression: D \flat 13 C7 \flat 13 Fm9 B \flat 13#11 Fm9

Fingerings (Guitar):

- D \flat 13: 12, 12, 10, 10
- C7 \flat 13: 13, 13, 11, 11
- Fm9: 9, 10, 10, 13, 13
- B \flat 13#11: 11, 13, 10, 11
- Fm9: 10, 11, 9, 9

Chord progression: B \flat 13#11 Fm9 B \flat 13#11 D \flat 9 C7#9 Fm9

Fingerings (Guitar):

- B \flat 13#11: 8, 9, 8, 7, 5, 6, 5, 3
- Fm9: 6, 5, 3, 4
- B \flat 13#11: 12, 13, 9, 10
- D \flat 9: 11, 13, 11, 10, 10
- C7#9: 13, 11, 13, 10, 10
- Fm9: 11, 10, 8, 8

Chord progression: B \flat m9 E \flat 13 \flat 9 A \flat maj9 D \flat 9 G \flat maj7

Fingerings (Guitar):

- B \flat m9: 9, 6, 6, 3, 4, 1
- E \flat 13 \flat 9: 8, 7, 8, 5, 5, 4, 5, 2
- A \flat maj9: 6, 8, 4, 5, 5, 1, 3
- D \flat 9: 6, 9, 6, 3, 6
- G \flat maj7: 6, 9, 6, 3, 3

Chord progression: C \flat maj7 Gm7 \flat 5 C7#9 Fm9 B \flat 13#11

Fingerings (Guitar):

- C \flat maj7: 6, 9, 6, 3, 3
- Gm7 \flat 5: 8, 9, 8, 5, 6, 6
- C7#9: 9, 9, 8, 7, 6, 7, 6
- Fm9: 8, 7, 8, 9, 5, 4, 5, 6
- B \flat 13#11: 7, 8, 7, 8, 4, 5, 6

Chord progression: Fm9 B \flat 13#11 Fm9 B \flat 13 D \flat 11

Fingerings (Guitar):

- Fm9: 7, 5, 7, 5, 6, 3, 6, 3
- B \flat 13#11: 5, 7, 4, 3
- Fm9: 6, 7, 8, 9, 8, 6, 6
- B \flat 13: 7, 8, 9, 4, 5, 6
- D \flat 11: 9, 7, 8, 9, 9, 6, 4, 5, 6, 6

Full House

C7 Fm9 Bb13#11 Fm9

Bb13#11 Fm9 Bb13#11 Db9 C7#9

F Sax Solo Fm6 **G** Piano Solo D.S. al Coda (take repeats)

111 112

H Outro Fm9

Coda

1. 2. 16

Strum It

SOUTHERN CROSS



Crosby, Stills & Nash formed in Laurel Canyon, Calif., in 1968, and quickly became an institution of late-'60s and early-'70s hippie rock through songwriting that was in touch with the social and political upheaval of the times. With the addition of guitarist Neil Young in 1969, CSN&Y ran a string of three multiplatinum records before Young departed in 1974. The original trio reformed in 1977 and released CSN, which sold more than four million units. After the 1981 album *Replay* met with disappointing sales, the trio came back in 1982 with the aptly named *Daylight Again*, which spawned three hits: "Wasted on the Way," "Too Much Love to Hide," and "Southern Cross." *Daylight* effectively introduced a new generation of youth to CSN's music, and provided a strong root on which to grasp as the sounds of electronic pop, new wave, and hair-raising metal were beginning to take over '80s airwaves. The trio again reunited with Neil Young and released *Looking Forward* in October 1999.

Even though it was released in the early '80s, "Southern Cross" is a rich study in the style of '70s folk-rock, containing the classic elements of three-part vocal harmonies, acoustic guitars, and even the Southern rock influence of three-part guitar harmonies à la Lynyrd Skynyrd. The song tells the story of a man who sees the Southern cross (a constellation resembling a cross near Centaurus in the southern hemisphere of the night sky) and comes to a realization about his life.

The intro kicks off the song with a strong, rhythmic, repeated two-bar V-IV-I motif. The acoustic guitars (here, two guitars arranged for one) strum on the strong beats of measure 1 (beats 1 and 3), as well as beat 1 of measure 2. Use the strum pattern in **Fig. 1** for the intro. You might want to try substituting a B note at the 2nd fret on the 5th string for the D chord on the "and" of beat 1 in measure 2 each time. Also, notice that when the phrase repeats, the progression resolves to the V chord (A), giving the tune an A Mixolydian flavor, where D acts as the IV chord, and G becomes the bVII chord. You'll find this tonal-center shift between D and A throughout the song.

For the verses in "Southern Cross," try using the strum pattern in **Fig. 2**, with the following exceptions. In verses 2 and 3, watch for the measure of 2/4 time in measure 8. For this measure, play the D and Bm chords with one quarter-note strum each. In fact, any time you see the D-Bm chord

Fig. 1 Intro Strum Pattern



Fig. 2 Verse and Pre-Chorus Strum Pattern

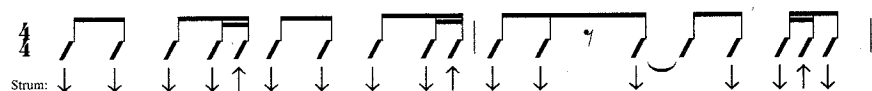


Fig. 3 Chorus Strum Pattern



Fig. 4 Interlude

A G D A G D A

*Three gtrs. arr. for one.
One gtr. per str.

let ring -----4

change in this song, play each chord with a quarter-note strum. In verse 4, you'll see this motif occur in 4/4 time in measure 4, and again in 2/4 time in measure 8. Finally, it happens one more time in 2/4 time in measure 8 of verse 5.

In the pre-chorus, use the strum pattern from the first measure of Fig. 2. Notice that measure 6 is another measure of 2/4 time with a G chord in the harmony. And measures 7 and 8 return to 4/4 time with an A chord in the harmony. For measures 6 and 7, use a quarter-note strum pattern, strumming the chords once on each downbeat. In measure 8, increase the frequency to eighth-note strumming, gradually increasing the intensity from beat 1 to 4. This will help build tension in anticipation of the

chorus and the return to the I chord (D) at its start.

Use the strum pattern in **Fig. 3** for the first five measures of the chorus. In measure 6, watch and listen for the guitar tacet (N.C.). The chorus then closes with a four-measure figure that recalls the strum pattern from the intro (Fig. 1).

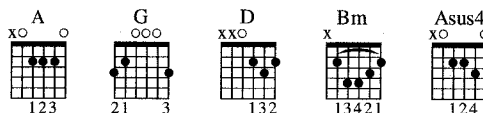
Though CSN originally recorded the interlude with three guitars playing single-note lines, it's arranged here for one guitar in **Fig. 4**. If you're performing this song in a solo setting, feel free to skip the interlude section altogether, going right from the coda to verse 5. Either way, when you're finished playing verse 5, play the final four measures of "Southern Cross" with the strum pattern in Fig. 1. **G**

SOUTHERN CROSS

As Recorded by Crosby, Stills & Nash
(From the Atlantic Recording DAYLIGHT AGAIN)

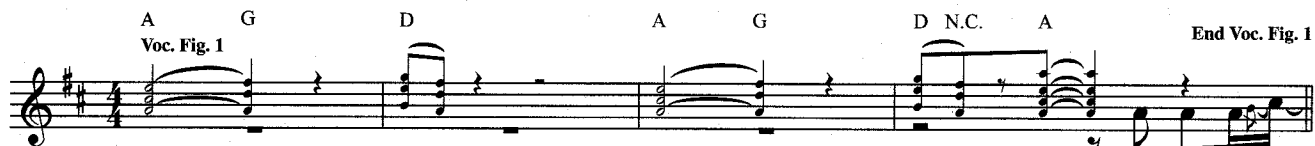
Arranged by Michael Mueller

By Michael Curtis, Richard Curtis, and
Stephen Stills

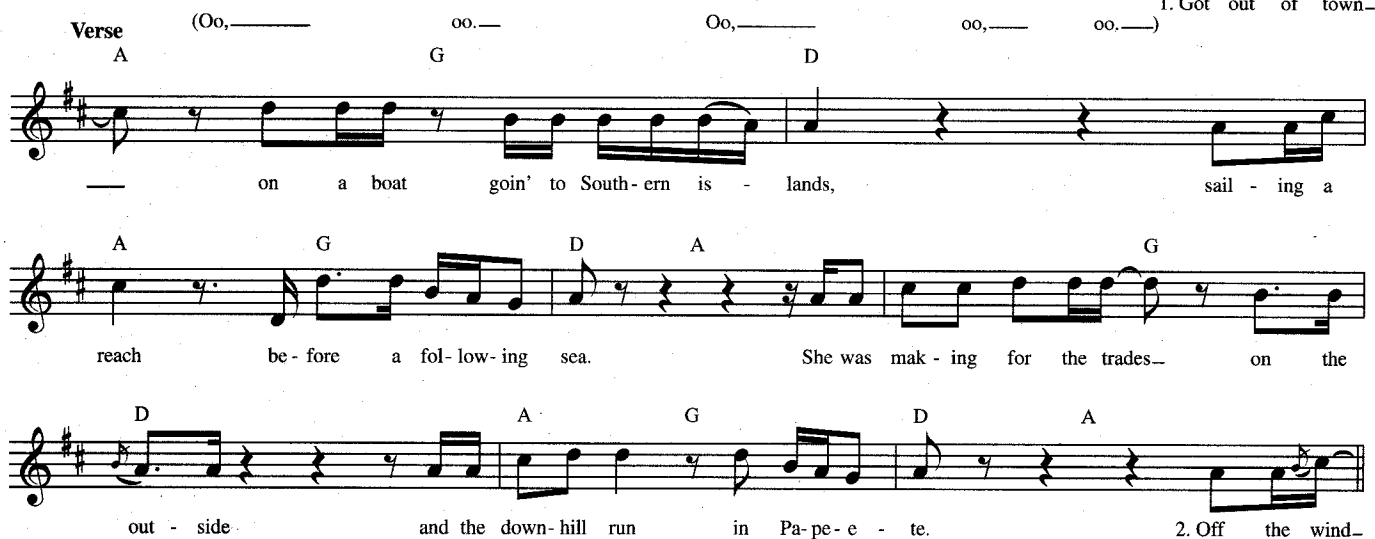


Intro

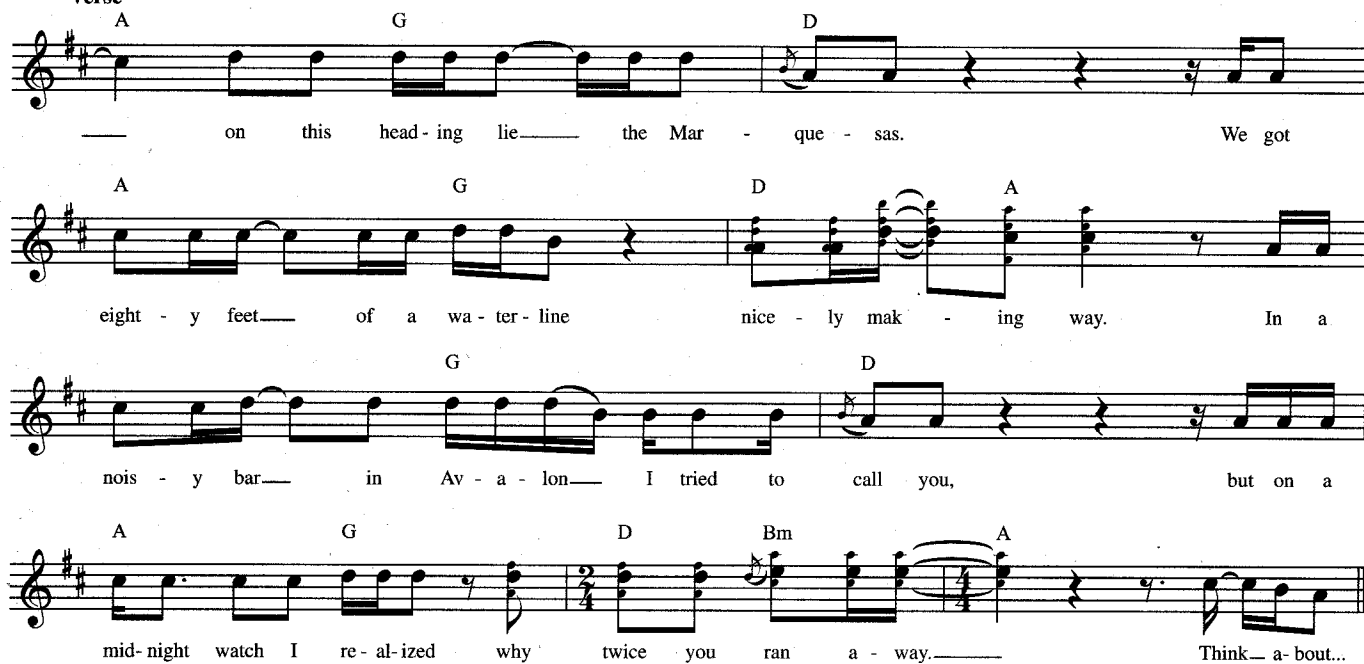
Moderately Slow ♩ = 84



Verse



Verse



Southern Cross

Pre-Chorus

G D G A G D

Think a - bout how man - y times I have fa - all - en. Spir - its are us - ing me,

G A G D

larg - er voic - es ca - all - in'. What heav - en brought you and me

G A

can - not be for - go - ot - ten. I have been a -

Been a - round the world.

Chorus

D G A Asus4 A D G A

round the world. Look - in'. Look - in' for that wom - an, girl -

Asus4 A D G A

*Downstem Voc. sung 1st time. Who knows, she knows. — who knows love can en - dure. —

N.C.

To Coda

G D A G

And you know it will. Mm. —

Verse

D A A G D

3. When you see the South - ern Cross for the first time, you

A G D A

un - der - stand now why you come this way. 'Cause the

G D

truth you might be run - ning from is so small, but it's as

A G D Bm A

big as the prom - ise, the prom - ise of a com - in' day. 4. So I'm

Southern Cross

Verse

A G D

sail - ing for to - mor - row, my dreams are a dy - ing. And my

A G D Bm A

love is an an - chor tied — to you, tied with a sil - ver chain. — I have my

G D

ship and all her flags — are a fly - ing. She is

A G D Bm A

all that I — have left and mu - sic is her name. Think — a - bout...

D.S. al Coda

Coda

G D A G D A

And you know — it will. *Whispered: Peace.*

Interlude

Bkgd. Voc.: w/Voc. Fig. 1, 1 1/4 times

A G D A G D A G D

Verse

A G D N.C. A A G

5. So we cheat - ed and we lied — and we

D A G D A

test - ed. And we nev - er failed to fail; it was the eas - i - est thing to do. —

G D

You will sur - vive — be - ing best - ed. Some - bod - y fine —

A G D Bm

will come a - long, make me for - get a - bout lov - ing

A G D A G D

you at the South - ern Cross.